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**BYE,
BORDERS**
End of an Era
PG. 09

**WRITERS'
CENTER**
Makes a comeback
PG. 17

**RECORD
STORE DAY**
Love your local music
PG. 34



BY JULIANNA THIBODEAUX

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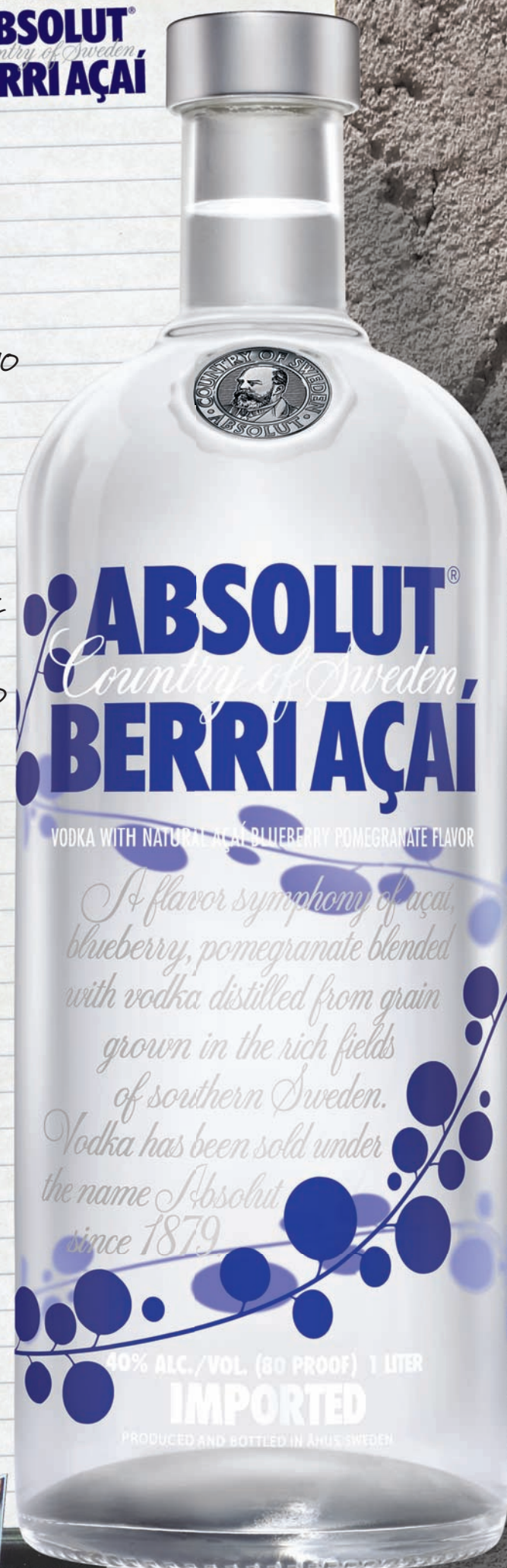
HIDDEN TALENT: DJ'ING ON VINYL

KEY TO MAKING THE PERFECT COCKTAIL: ALL IN THE WRIST. LET IT GO LIMP.

WHAT IS YOUR ESTABLISHMENT KNOWN FOR: ROCK N' ROLL

SAGE BARTENDER ADVICE: STAY HUMBLE

BARTENDER
OF THE WEEK
←
Gabe



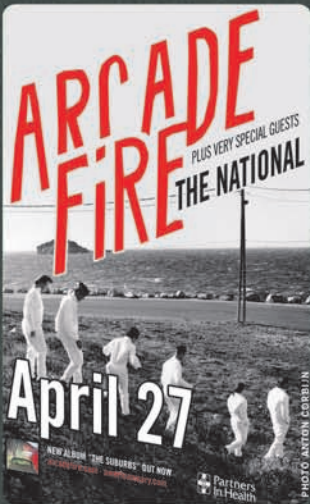
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THIS WEEK

APRIL 13 - APRIL 20, 2011

VOL. 22 ISSUE 8 ISSUE #1035

cover story 22

MAGNIFICENT MIDTOWN

Midtown is an utterly unique area of Indianapolis whose eclectic charm is often overlooked. Thanks to the initiative of groups like Harmoni, a non-profit organization created to revitalize Midtown, the neighborhood is starting to get the recognition it deserves.

BY JULIANNA THIBODEAUX

COVER ILLUSTRATION BY WAYNE BERTSCH



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IS OUR WATER QUALITY?

Pollution of the water supply in Indianapolis has become too big of an issue to ignore. This spring, city officials will strive to meet Clean Water Act standards with renovations to transport systems for the resource, while enviro-advocacy groups bolster efforts in educating the public of their daily impact.

BY KEELEE HURLBURT

arts 17

WRITERS' CENTER COMEBACK

The Writers' Center of Indiana has weathered the tricky economic climate of the recession, but as director Barbara Shoup explains, the community asset still has a rocky road ahead.

BY DAVID HOPPE

food 21

INDIANA ARTISAN MARKETPLACE

The Indiana Artisan Marketplace incorporates the state's departments of agriculture, tourism, and community and rural affairs and joining them with the Indiana Arts Commission to support and market Indiana's best food producers. Swing by April 16 and 17 to experience the harmony first-hand.

BY ANNE LAKER

film 29

JANE EYRE

Charlotte Bronte's classic novel has been reworked for film over two dozen times in the past century. The latest version, directed by Cary Fukunaga, is one of the better offerings, but still leaves much to be desired.

BY LAURA MCPHEE

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BUTLER UNIVERSITY SPOTLIGHT EVENTS

Wednesday, April 13

Butler Softball vs. Valparaiso*

3 p.m., Softball Field

Thursday, April 14

Butler Women's Tennis vs. Wright State*

3 p.m., Tennis Bubble

Saturday, April 16

Butler Men's Tennis vs. Valparaiso*

10 a.m., Tennis Bubble

Butler Baseball vs. Lawrence*

1 and 4 p.m., Bulldog Park

Butler Women's Tennis vs. Valparaiso*

2 p.m., Tennis Bubble

Sunday, April 17

Butler Men's Tennis vs. UIC*

10 a.m., Tennis Bubble

Butler Baseball vs. Lawrence*

Noon, Bulldog Park

Butler Softball vs. Green Bay*

Noon, Softball Field

Butler Women's Tennis vs. UIC*

2 p.m., Tennis Bubble

Tuesday, April 19

Butler Men's Tennis vs. IUPUI*

3 p.m., Tennis Bubble

Butler University Jazz Festival featuring

the West Point Jazz Knights

7:30 p.m., Clowes Memorial Hall

Free of charge; no ticket required

Wednesday, April 20 and Thursday, April 21

Art Now: Spring 2011*

April 20, 4-7 p.m., Atherton Union, Reilly Room

April 21, 9-5 p.m., Atherton Union, Reilly Room

Wednesday, April 27

– Sunday, May 1

Butler Theatre presents:

Small Lives/Big Dreams

Text adapted by Anne Bogarts and Siti Company

from *The Cherry Orchard*, *The Seagull*,

Uncle Vanya, *Ivanov* and *Three Sisters* by

Anton Chekhov; directed by William Fisher,

chair of the theatre department

April 27, 28, 29 and 30 at 8 p.m.,

April 30 and May 1 at 2 p.m.

Lilly Hall, Studio Theatre, Room 168

Tickets: \$10 general admission; \$5 student

Thursday, April 21

Composers' Orchestra Concert*

8 p.m., Eidson-Duckwall Recital Hall

Friday, April 22

Butler Baseball vs. UIC*

3 p.m., Bulldog Park

Butler Softball vs. Youngstown State*

3 and 5 p.m., Softball Field

Saturday, April 23

Butler Softball vs. Youngstown State*

10 a.m., Softball Field

Butler Baseball vs. UIC*

Noon and 3 p.m., Bulldog Park

Friday, April 15

–Sunday, April 17

Butler Lyric Theatre presents

Die Fledermaus by Johann Strauss

April 15 and 16 at 7:30 p.m.,

April 17 at 3 p.m.; The Basile Opera Center

Tickets: \$8 adult; \$4 student

*Free of charge, no ticket required

For the latest on Butler University's
events visit www.butler.edu.



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/ARTICLES

Manic Panic: Your enviro-PANiQuiz
by Jim Poyser

Senate committee kills smoking ban
by Catherine Green

Mearshimer: Inside Israel's bleak future
by Anna Turner

Last-minute raincheck for Obama visit
by Catherine Green

Go& Do: Weekend A&E best bets
by Jim Poyser

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Music's moment of silence by Keelee Hurlburt
A tale of two operas by Scott Shoger
Review: RedFoo at Senu by Danielle Look
WYFI's 'First In, Last Out' by Marc D. Allan
Blackfoot Gypsies: Southern rock & blues
by Danielle Look



/GALLERIES

Slideshow: 9.11 memorial comes to Indy
by Mark Lee

Slideshow: Rock for Riley w/ Matt & Kim
by Digital Rabbit

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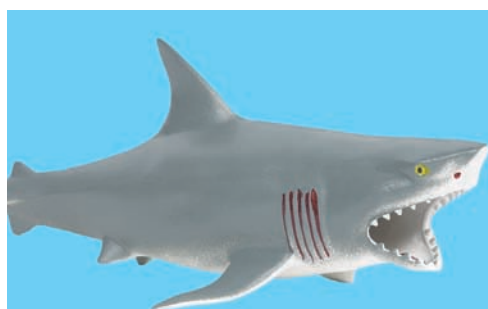
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LETTERS



CORRECTION

Last week, we misidentified this photo. The dancers pictured are part of the Joffrey Ballet company, not Gregory Hancock Dance Theatre. A review of the Joffrey performance can be found on pg. 18.

Misplaced blame

I couldn't resist commenting on the Gadfly cartoon in the 3/30/11-4/6/11 issue ("Bullet Blame," pg. 9). Under the title, "Who Deserves Blame in the Martinsville High School Shooting?" bullets representing the usual suspects (as seen through the "progressive" eyes of the cartoonist) are drawn. They are listed as: The G.O.P., Lobbyists, Lax Gun Laws, Crummy Parents, and of course, the N.R.A.

I will leave aside the cheap shot about the parents, who the cartoonist has never met, and who I'm sure are as upset as everyone else. Absent from the list of choices was the name of the "alleged" shooter (have to say "alleged in this country, no matter how many people witnessed it). Fifteen-year-old Michael Phelps, out of the millions of people painted with the same brush, was the only person who picked up a gun, loaded it, brought it to school, and pulled the trigger.

I am not an N.R.A. member, have never owned a gun, and will agree that there are gun laws that could be tightened without any effect on legal hunters, or on those who are trying to protect their property. However, not one of the members of those groups listed above told the assailant to make that horribly wrong, impulsive decision that day.

Doug Johnson
PENDLETON

Bravo, Palladium

The Palladium is exactly what was lacking in Central Indiana — a dedicated concert hall ("Carmel's Paladium: A failure of imagination," Hoppe, Feb. 9-16). Many great orchestras, soloists and ensembles will be featured there for generations to come.

I for one am glad that a timeless architecture style was chosen — the Disney Center of Gehry

[Walt Disney Concert Hall, designed by Frank Gehry] in Los Angeles has been given as the style that many would have preferred. I disagree — that may not be considered anything other than a time capsule bauble in 100 years (consider the Astrodome, called the "8th wonder of the world" when it was built and now a parking lot, while Fenway and Wrigley live on).

I have seen several concerts in the Palladium — the acoustics are terrific, the parking is free and convenient, and the staff is tremendously friendly and helpful.

Posted by "indymusician"
COMMENT FROM NUVO.NET

Thanks, teach'

The new chartered reform of Indiana's classrooms has focused on teachers ("Teachers rally against charters, vouchers," News, nuvo.net, Mar. 4). Fine, we have all encountered teachers in our lifetimes who badly needed to be fired. But more often as not, we have had the privilege of being taught and truly cared for by at least one teacher, probably many teachers who made us feel like we could do anything if we were willing to work for it.

How do you judge the value of a teacher? The ISTEP results? Hardly. This test cannot possibly define who or what a student will become. It will not gauge how many times the student went home to an empty plate. How many times the student went without the basics of at least one parent who cared enough to make sure the student got proper rest, food, medicine and attention to homework and class work, not to mention allowing the child to take responsibility for bad behavior.

Can the ISTEP tell the story of children whose parents are in jail, whose parents refuse to pay the school lunch fee, leaving their child to find out that they have to put their food back because once again, no one paid, only to look up and find their teacher, reaching into her or his pocket to cover the tab? You want true education reform, then give an ISTEP test of parenting to every parent and potential parent in the state. We license people to marry and drive, why are we not licensing people to parent? Because frankly, most of us couldn't pass the test.

Teachers spend at least 10 percent if not more of their take-home pay on their students to buy supplies the parents cannot or will not. They buy meals for their students, they buy clothing and shoes for their students. They stay late and worry a lot about their kids. So stop whining, find a teacher and thank them for all that they do each and every day of their lives.

Posted by "Circdsk54"
COMMENT ON NUVO.NET



WRITE TO NUVO

Letters to the editor should be sent c/o NUVO Mail. They should be typed and not exceed 300 words. Editors reserve the right to edit for length, etc. Please include a daytime phone number for verification. Send e-mail letters to: editors@nuvo.net or nuvo.net, click on Forums under the Community tab.

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IS HOMEOWNERSHIP A REALITY?

Let's find out.

Dave and Carrie just got married and are thinking about buying a house. But they aren't sure if they're ready. Between the two of them, they make about \$42,000 a year and have a little money saved. Buying a home could be a great next step for them, but it's an intimidating process, and they don't know where to start.

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HAMMER



Liberals' misguided ire

A hard rain of criticism for Bob Dylan

BY STEVE HAMMER
 SHAMMER@NUVO.NET

At the risk of sounding like Glenn Beck, I'm very disappointed with Maureen Dowd and *The New York Times*.

On Saturday, Dowd wrote an op-ed piece, called "Blowin' in the Idiot Wind," about how disappointed she was with Bob Dylan for not denouncing the communist dictatorship of China when ol' Bob played concerts in Beijing and Shanghai last week.

"Bob Dylan may have done the impossible: broken creative new ground in selling out," she wrote, saying that his offense was worse than Beyonce performing for Qaddafi's family or Elton John singing at Rush Limbaugh's wedding.

Playing those songs, she said, "wouldn't have been an appropriate soundtrack for the 2,000 Chinese apparatchiks in the audience taking a relaxing break from repression."

While it may be true that the Chinese government has launched its most aggressive crackdown on dissidents in decades and that freedom of expression is nonexistent, pinning it all on the drooped shoulders of a 69-year-old singer-songwriter is quite a stretch.

She made much of reports — unproven at this point — that Dylan submitted his setlist to Chinese officials for approval. Dowd wrote in scorn, "He sang his censored set, took his pile of Communist cash and left."

Disregard for a moment that Dylan hasn't performed "Blowin' in the Wind" or "The Times They Are A-Changin'" on all that many occasions in the last 30 years anyway. And disregard the fact that Dylan has spent the better part of 50 years trying to shed any notion of himself as a political spokesman.

Dowd undermined her own case by quoting at length from Dylan's memoirs. "I had very little in common with and knew even less about a generation that I was supposed to be the voice of," he wrote.

Precisely. What made Dylan a legend was his persistence in doing things the way he chose, no matter what his fans, the media or the music industry wished he would do.

At the height of his folk-music fame, he enraged fans by performing raucous rock and roll. A few years later, when The Beatles and The Rolling Stones were peddling LSD-influenced psychedelic music, Dylan's response was to release *John Wesley Harding*, an understated, acoustic album whose lyrics were heavily inspired by Old Testament parables.

A decade later, he accepted Jesus Christ as his Savior, became born-again and starting singing religious songs. He was ridiculed for that. A quote from a concert of that era sums up Dylan's frustrations: "Years ago they said I was a prophet. I used to say, 'No, I'm not a prophet.' They used to convince me I was a prophet. Now I come out and say Jesus Christ is the answer. They say, 'Bob Dylan's no prophet.' They just can't handle it."

Nobody necessarily expected him to record with Johnny Cash, George Harrison, Tom Petty or the Grateful Dead either, but he did. He's had his ups and downs over the course of 50 years in the spotlight, but Dylan will forever stand for iconoclasm, integrity and singular determination.

To criticize him for playing concerts in China and Vietnam is pointless. The man has played whatever songs he's wanted to play for decades. The songs he chose for those concerts were the same ones he's been playing for years now.

Leave all that aside. Let's say Dylan wanted to denounce the Chinese government from the stage and proceeded to talk about Tibet, the 1989 Tiananmen Square massacre and the persecution of religious cults in China.

First of all, very few people would have understood him because very few members

of the audience spoke English and also because he's Bob Dylan, whose mumble is legendary.

Second of all, and more seriously, what good would it have done? Does Maureen Dowd think that Bob Dylan's voice would rally billions of Chinese to take to the streets and overthrow the Communist government? Hardly anyone has heard of him there.

Dylan's voice in its prime couldn't stop the Vietnam War, the Cuban Missile Crisis or the

assassinations of JFK and Martin Luther King, Jr. in the United States. Fifty years later and he suddenly becomes the conscience of the People's Republic of China? Unlikely.

The Chinese government literally gets away with murder because nobody, especially the United States, can stop them. They have billions of people and thousands of nukes. Republican and Democratic presidents have both kissed China's ass for decades.

At this point, they have the financial leverage to shut our country down. We are powerless before their might. This isn't a good thing, by any means, but it's the truth.

Bob Dylan went to China, played a few classic rock songs and entertained a few thousand people. That's all. I only wish I had been there to see the shows.

Maureen Dowd should know better. The enemy isn't an old rock-and-roller. It's the un-American and anti-democracy movements in our own country — the Teabaggers, the Donald Trumps and such.

Liberals have got to become better at picking their battles more wisely. ■

Fifty years later and Bob Dylan suddenly becomes the conscience of the People's Republic of China? Unlikely.



HOPPE

Farewell to another Borders

The end of an era

BY DAVID HOPPE
DHOPPE@NUVO.NET

I visited the Borders store up at River Crossing last week. It was a melancholy experience.

Borders filed for Chapter 11 bankruptcy reorganization in February. Since then, they've announced imminent closures of more than 200 stores around the country. Their store downtown, at the intersection of Washington and Meridian streets, was on an initial list of "under-performing" locations. The River Crossing store was added in a second round of cuts. It's expected to go dark in May.

Although the banner signs proclaiming everything on sale were designed to boost a glad-handing holiday atmosphere, there was a hush about the store when I stopped in. The shelves were still well-stocked and there were plenty of people milling about, but it felt a little like everyone was laying in supplies before a storm.

Or the end of an era.

Borders stores have been with us, in one form or another, for such a long time now that it's hard to imagine Indianapolis without them. When Borders opened its first store in Castleton in the 1980s, it was a cultural event. The city really didn't have an all-purpose bookstore and Borders, with its massive inventory, was phenomenal — a great whoop of affirmation for smart people throughout the city.

Thanks to the leadership of its local management team, headed by a literate entrepreneur named Cecelie Field, the first Borders store never felt like a chain. It was, instead, a gathering place, an oasis for people hungry for books and ideas.

It was also, it must be noted, a bookstore. There was no music. No DVDs. No coffee bar, either. What's more, though the place was commodious, it wasn't a big box. It was just big enough to feel robustly over-stuffed, as if the store itself was a metaphor for the generous mind.

Our Borders was such a success that, when Indianapolis threw its first citywide book festival, Wordstruck, in 1991, Tom Borders, one of the two founding Borders brothers, came down from the home office in Ann Arbor, Mich., for an opening night dinner with Kurt Vonnegut.

Those were the days.

Books — books! — were a hot commodity. In 1992, the Borders brothers sold their business to Kmart, which proceeded to create the multimedia superstore in order to com-

pete with Barnes and Noble, another booming book franchise from New York. Now, in addition to rows upon rows of books, you could also choose among thousands of CDs and other sources of entertainment.

Borders and Barnes and Noble became known for predatory business practices. If they found a neighborhood with a successful independent bookseller, they would build a superstore across the street or down the block.

Readers, being addicts of a sort, couldn't resist. Whatever loyalty they felt toward their independent suppliers was trumped by the chains' abundant inventories. The independent bookstore, a previously indispensable part of any cultural scene worth its salt, became an endangered species.

Meanwhile, Indianapolis went from having one Borders, to several.

It seemed the corporate honchos at Kmart never saw Amazon coming. But that's what happened. Suddenly anybody with a computer could find every book in

print (and many that weren't) just a few key-strokes away.

And now, with e-readers, books themselves are becoming a thing of the past.

This, of course, is evolution, the river of commerce rolling by. Things change. But as I meandered through the tall stacks at Borders' River Crossing store, I was reminded of what a serendipitous

pleasure bookstore browsing — in three dimensions, in real time — can be.

I wasn't looking for a particular book or even a subject area. I had no goal in mind. So I started in fiction, thumbing through Mark Twain and Martin Amis. Then to gardening, where I spied a book about growing plants in shady places. In another section I stumbled upon Cornelius Ryan's *The Longest Day*, a classic account of the Normandy invasion that taught my eighth-grade self some things about storytelling that I still carry to this day.

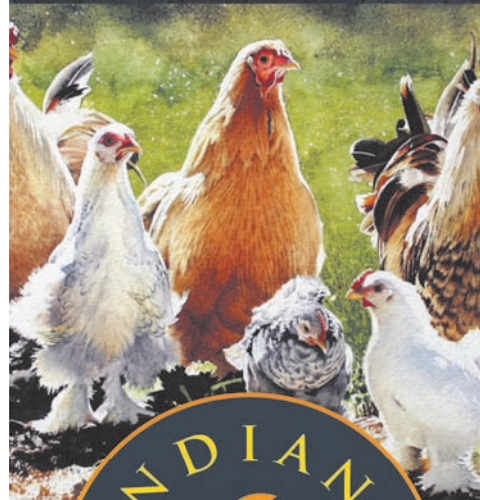
I found books by authors I'd never heard of before, read blurbs on back covers. And came upon this oddly disconcerting admission in a collection of essays by Michel de Montaigne: "I do not know whether I would much rather have produced a perfectly formed child by intercourse with the Muses than by intercourse with my wife."

As I wandered among the books, I wondered how anyone might ever again be tempted to pick up something they knew nothing about by an author they'd never heard of. Amazon, I know, will helpfully tell you that if you like this, you might like that. But that's like asking for directions. It substitutes intention for intuition, and can't compare to the discoveries you make yourself.

The good news in all this is that, for the moment at least, smaller, independent bookstores appear to be making a modest comeback. What they lack in inventory they make up for in community. Like great cafés, they serve as gathering places where people meet to share enthusiasms — which, with all due respect to Montaigne, have always seemed better served in the flesh. ■

When Borders opened its first store in Castleton in the 1980s, it was a cultural event.

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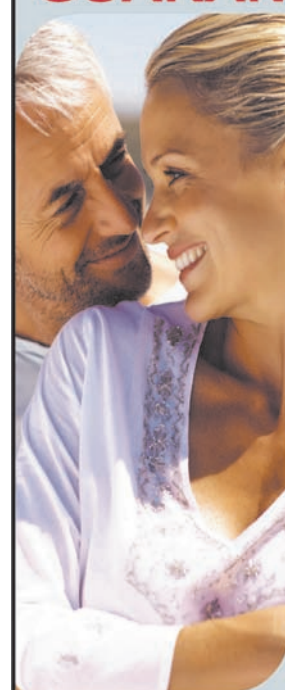
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Recommended Readings by the
College of Liberal Arts and Sciences
at Butler University



**Abraham Lincoln:
Vampire Hunter**

By Seth Grahame-Smith
Grand Central Publishing, 2010
Reviewed by Eloise Sureau-Hale

In this rather unusual take on American history and how the Civil War came to be, Seth Grahame-Smith portrays Abraham Lincoln as a vampire hunter and exterminator. Divided chronologically, focusing on the various eras and events that have shaped Lincoln's life, the text starts with his childhood as Abraham encounters his first vampire: his mother's murderer. We then move on to his political years, culminating with his election as the 16th president of the United States of America. The last part covers his assassination... and beyond! No aspect of the great man's life is left untouched. Helped in his quest against vampirism by a few good friends, Abraham will spend the rest of his life on a vampire quest, determined to rid the world of those who, in the shadows, encourage mankind to be at each other's throat, sometimes quite literally.

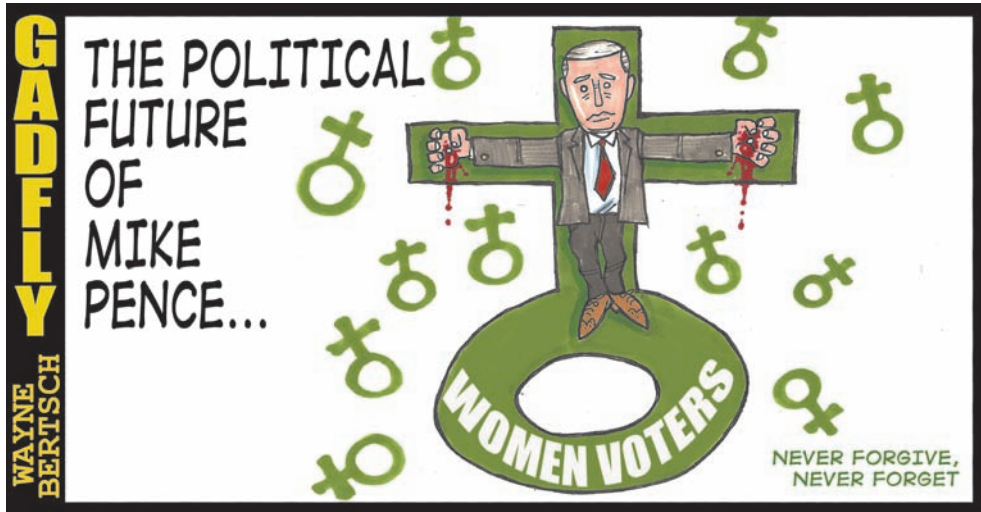
Meant to be read as pure entertainment, or as a metaphor, this 2010 novel does a fantastic job at keeping its reader gripped to the end. Mixing facts and fiction, real events with imaginary accounts and dialogues, *Abraham Lincoln Vampire Hunter* is a fun new perspective on those mysterious remaining details in the life of the president that, as of today, the historians have still not been able to explain. What if it was all because of vampires? asks author Seth Grahame-Smith. After all why not?

All in all a fun and fast read, surprisingly and thankfully poor in graphic descriptions; a very thought-provoking albeit unique take on how political upheavals between creatures with various motivations gave rise to the largest battle ever to divide the nation.

— Eloise Sureau-Hale is Associate Professor of French at Butler University.

Go to www.butler.edu/BookReview for more recommendations by the faculty and staff of the College of Liberal Arts and Sciences at Butler University.

GADFLY by Wayne Bertsch



HAIKU NEWS

by Jim Poyser

Gadhafi sucks up
to Barack with letter but
shoulda sent flowers

House passes bill that
folks have right to go postal
if boss asks 'bout guns

judge says Democrats
are right to challenge White — hell
hath frozen over

if I was from the
state of Palin I'd want to
drink at age eighteen

Donald Trump is a
birther... really? ... if he's so
rich why ain't he smart?

last minute deal means
government can keep sad-ass
spectacle going

Pence led the effort
to ruin Planned Parenthood
don't be like that Mike!

old meteorite
yields a brand new mineral
so let's use it up!

the Bangkok climate
summit proves we will fiddle
until it all burns

Glenn Beck declares he's
going off the air to be
an airhead elsewhere



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THUMBSUP THUMBSDOWN



BIG MONEY FOR IUPUI

IUPUI's Herron School of Art and Design received a \$2.7 million gift last week from the estate of philanthropist Ruth Lilly, while the university's Center on Philanthropy received \$8 million. According to a press release, the IU Foundation will be responsible for administering and investing both donations. The Center plans to establish the Ruth Lilly Professorship Program to create 7 to 10 endowed faculty chairs; Herron will use the gift to expand graduate degree programming, and complete funding for Eskenazi Hall.



PROJECT 9/11 BEAMS COME TO INDY

Two beams from the destroyed World Trade Center that are destined to become part of a memorial arrived downtown Saturday. Crowds gathered at the Soldiers' and Sailors' Monument to hear remarks from Mayor Greg Ballard and firefighter Greg Hess, who served on an urban search and rescue squad following the tragedy. Construction on the Ohio Street site begins in May. Some question the relevance of a 9/11 memorial in Indianapolis, but we applaud any addition to the city's impressive monument lineup.



GERRYMANDERING SHENANIGANS

Indiana Republicans in the General Assembly released proposed changes to the state's nine congressional and 150 legislative districts on Monday. The maps revealed significant shifts that favor Republicans, targeting a number of swing districts and in some cases posing incumbents against one another. The Senate Elections and House Elections and Apportionment committees, respectively, met and recessed without taking public input. Democrats argue that the proposed districts do not reflect the interests of communities. Both committees have public hearings scheduled for Wednesday.



GREAT INDY CLEANUP KICKS OFF

Diving into the ultimate spring-cleaning, Mayor Ballard spent Saturday afternoon in Irvington to officially launch the 2011 Great Indy Cleanup, a collaboration with Keep Indianapolis Beautiful. The program is designed to sweep away litter and debris found in the city's public areas. Targeting four different quadrants of Marion County, the cleanup is expected to run every Saturday this month. Nothing like the sweet smell of springtime to knock some green sense into our polluted community.

THOUGHT BITE

By Andy Jacobs Jr.

TV ad: "Pay \$20, lose 20 pounds." Try this: Lose 20 pounds, save \$20 on excessive food you don't buy.

Is our water quality? CSOs and non-point source pollution in Indy

BY KEELEE HURLBURT
KHURLBURT@NUVO.NET

Water plays a role in nearly every aspect of our daily lives. From brushing teeth to spraying lawns, we are constantly draining Indianapolis' finite water supply.

But as frequently as we tap the resource, many of us are unaware of the path drinking water takes before flowing from the faucet.

That journey begins with the White River replenishing Indianapolis' supply via the Canal, which Lenore Tedesco, director of IUPUI's Center for Earth and Environmental Science, labeled "an open pipe that moves water — an aqueduct."

Tedesco doesn't see a local amenity when she looks at the Canal. Instead, due to the waterway's easy accessibility, the professor believes the city's drinking water is under constant attack by pollutants ranging from fertilizer to animal waste.

"In Indiana, we thought it would be fun to leave [the Canal] open," she said. "Leave it open and let people ride their bikes along it, let the geese crap in it and let cars drive over it on bridges."

To put a stop to this barrage of pollution, the city is renovating its storm runoff systems, and striving to meet standards outlined by the Clean Water Act. Construction on a Deep Rock Tunnel Connector to properly transport sewage overflow is set to begin next month.

The CSO conundrum

Geese aren't the only culprits soiling the city's water supply. Thanks to an antiquated method of dealing with storm runoff, human contributions are also introduced into the White River and Canal.

Indianapolis uses a Combined Sewer Overflow (CSO) system, which blends sewage and storm water runoff as they filter into treatment plants.

The problem arises when Indy receives rainfall. As little as a quarter- to half-inch of precipitation is enough to overwhelm the CSO systems, overfilling holding tanks and allowing the untreated sewage to run

unchecked into the river.

Data collected by the city's sector of the National Oceanic and Atmospheric Administration (NOAA) over the past 30 years showed that each month brought some form of precipitation, either rain or snow, exceeding half an inch.

As of April 7, Indianapolis had already had six days this year in which the city received more than half an inch of precipitation. This total doesn't include snow-melt, another contributor to the CSO's intake burden.

Officials are aware of the problem and are taking action under orders by the U.S. Environmental Protection Agency (EPA) to create viable solutions.

"Indy is obligated to remove a certain amount of sewage by stopping overflows from the CSOs," said Molly Deuberry, director of communications for the state's Department of Public Works. "And we're doing it in a nationally recognized, precedent-setting way."

State officials say renovations to the CSO system are progressing smoothly. "We are getting the sewage out of the water ahead of schedule," Deuberry reported.

On top of these efforts, Indy is working to fall back into compliance with the Clean Water Act with plans to build the Deep Rock Tunnel Connector, an inter-

plant pipe that will store and transport sewage overflows. Contractors expect the pipe to be finished by May 2016.

Once completed, the 18 foot-diameter pipe will be buried 250 feet underground, stretching from the Southport Advanced Wastewater Treatment Plant to the plant in Belmont, Ind.

Ideally, the improvements will help to diminish the prevalence of one pollutant in particular:

E. coli. Today, approximately 80 percent of streams in the Upper White River Watershed are contaminated with the bacteria.

Professor Lenore Tedesco applauded the progress but warned of the CSO's legacy effects.

"Floaties don't float for long," Tedesco cautioned in reference to the raw sewage. "They sink, they settle. All that stuff gets trapped behind dams. That's not going to go away just because they stopped adding to the pile."

We all live downstream

Fixing the water quality crisis is proving to be a complicated process. It's impossible to approach it on a river-by-river basis. Instead, the state's watersheds may be at the root of the problem.

These mappable areas define the entire



FILE PHOTO

sphere of exposure on a supply of water. Indianapolis is part of the Eagle Creek Watershed, a hulking area that covers Henderson, Boone, Hendricks and Marion counties.

When rivers and streams from all four of these counties merge in the watershed, they combine farmland pesticides and urban pollutants accumulated along the way.

"I can tell you right now, the water quality coming into Marion County does not meet state standards," Tedesco said. "It's already polluted."

The main sources of pollution in these waterways aren't large corporations as one might suspect, but rather unregulated community members. It's the average citizen, in fact, that inflicts the most damage on our water supply.

Clear Choices, Clean Water

In order for individuals to start reining in their harmful impact, Tedesco said, education is key.

"Getting every person to understand that their little plot of land... is part of a watershed and, ultimately, part of our water quality, is important," she explained. "You have to have a community buy-in."

This concept led to the revamping of Clear Choices, Clean Water, an initiative spearheaded by Tedesco and other awareness activists. The group's current mission involves education regarding the dangers of phosphate-based fertilizers.

Liberal applied to the average residential yard, these compounds wash off of lawns and into storm drains every time it rains. From there, they flow directly into the river, significantly damaging the water's ecosystem. This type of contamination is known as "non-point source pollu-

tion," the most difficult type to remedy as it lacks one identifiable source.

Clear Choices, Clean Water's push for phosphate-free fertilizer has been successful so far. In the nine months since it began, the program has spread to eight states, including Washington and Texas. Locally, 18 businesses, neighborhoods and families have already gotten involved.

The organization's next project will educate pet owners on the importance of picking up dog waste. When left on the ground, fecal matter washes into the river, adding to the E. coli problem that plagues waterways.

Clear Choices, Clean Water is just one of several initiatives working to improve the public's awareness of Indianapolis' water system. Educational training programs, like stream monitoring through the Upper White River Watershed Alliance (UWRWA), teach participants about potential contaminants and how to accurately test for them.

Despite this progress toward cleaner water, Tedesco identified a widespread problem in the city's approach.

"My biggest concern is that the general public does not see a linkage between source water, its quality, and their health and wellbeing," she said.

To increase that community awareness from the ground up, Clear Choices, Clean Water urges Hoosiers to take a phosphorus-free pledge on its website, promoting mindfulness in how residents care for their homes and gardens.

"Water is a resource. It's not unlimited and it's something that has to be managed," she continued. "It has to be cherished. Our water resources have to be cared for." ■

For more on water quality and other environmental issues, check out our Green Guide in next week's issue of NUVO.

onnuvo.net



ARTICLES

■ **Manic Panic: Your environmental PANIQUEZ for the week** by Jim Poyser

■ **Slideshow: 9.11 memorial comes to Indy** by Mark Lee
■ **Mearsheimer: Inside Israel's bleak future** by Anna Turner

■ **Last-minute raincheck for Obama visit** by Catherine Green
■ **Struggle over sentencing measure ahead** by Suzannah Couch

■ **Senate committee kills smoking ban** by Catherine Green



do or die

Only have time to do one thing all week? This is it.



SUBMITTED PHOTO

The first-ever Indiana Cannabis Awards will honor those bringing about marijuana reform.

19 TUESDAY CELEBRATION

Indiana Cannabis Awards

While sitting in your own cannabis-scented exhaust, admiring the tacky design on your basement couch, you've probably thought to yourself, "dude, they should give, like, awards ... awards to people who do stuff to make pot, you know, legal ... where are my Cheetos?" Unlike most chronic-induced revelations, this idea was still a good one once you sobered up. In honor of such an awesome idea, **ReLegalize Indiana** is hosting the first annual **Indiana Cannabis Awards** next Tuesday, April 19, at **The Vogue Theatre** in Broad Ripple. The event will recognize individuals and companies that have made great strides in bringing marijuana reform to the public eye. Recipients range from Sen. Karen Tallian (D-Portage), whose bill supporting marijuana reform research passed with a 28-21 vote this March, to The Magic Bus, your one-stop destination for psychedelic paraphernalia. With rockabilly band MG & The Gas City Three providing music and various vendors selling hemp clothing and products, this 4/20 eve celebration won't be your typical awards show. Tickets are \$15 in advance, \$20 at the door. Doors open at 7 p.m. and music starts at 8 p.m. The event will wrap up around midnight, but the end time is not definitive. The Vogue Theatre is located 6259 N. College Avenue. For more information on the event, visit relegalizeindiana.com/ ■



PHOTO BY JOAN DEMARCUS

The cast of 'Rock of Ages,' at Clowes.

13-17 WEDNESDAY-SUNDAY PERFORMANCE ARTS

Rock of Ages

Clowes Memorial Hall is bringing in the perfect show for all of you '80s music-loving romantics of Indianapolis. **Rock of Ages**, the hilarious, feel-good love story set to the music of iconic rockers Journey, Styx, REO Speedwagon, Foreigner, Pat Benetar, Whitesnake — just to name a few — will be in town April 13-17. Shows run at 7:30 p.m. Wednesday and Thursday; 8 p.m. on Friday; 2 p.m. and 8 p.m. on Saturday; 1 p.m. and 6:30 p.m. on Sunday. Tickets range from \$25 to \$72. Clowes Memorial Hall is located at 4602 Sunset Ave. For more information call 940-6444 or visit www.cloweshall.org. ■



SUBMITTED PHOTO

The Landmark Trio is comprised of (from left to right) Zach De Pue, Marianne Tobias and Geoffrey Lapin.

14 STARTS THURSDAY CELEBRATION

Indiana Landmarks Center Grand Opening

It's called the **Wondrous Opening Weekend (WOW)**. **Indiana Landmarks** is hosting its **Center Grand Opening** this weekend with an eclectic mix of events for the whole family. They repurposed the former Central Avenue Methodist Church (AKA The Old Centrum) to save its outstanding architecture and give it a new use as their headquarters, along with space for public and private events such as classes, weddings or films. Events for the weekend include a sold out Mellencamp concert with reception on Saturday, along with a free open house and a slightly pricy "classical bash" on Sunday. Beginning the festive weekend will be a beer barrel tapping on Thursday, premiering Sun King's "Indiana Landmarks Wit" made especially for the occasion. All events take place at the Center, 1201 Central Ave. Tickets for the Classical Bash are \$75. For more information, times and tickets, visit www.indianalandmarks.org or call 639-4534. ■

15, 16 FRI. + SAT. SPORTS Little 500 at IU

It's called the "world's greatest college weekend" and we are hardly one to disagree. Now in its 61st year, the **Little 500** has become legendary — not only in the state of Indiana, but throughout the entire country as one of the cosmos' most unique sporting events. If you haven't

participated, we think this is the perfect year to start — after all, it's an event that has so far raised \$1.5 million in scholarship money for IU students. The crazy weekend begins April 15 at 8 a.m. with the Bill Armstrong Memorial Golf Classic, and the women's Little 500 race starting at 4 p.m. The men's Little 500 race will be held April 16 at 2 p.m. All events held at Indiana University in Bloomington, specifically, **Bill Armstrong Stadium**. Tickets range from \$5 to \$25 for children and adults. For more information and tickets, visit www.iusf.indiana.edu or call 812-855-9152. ■



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John established himself as one of today's leading comic talents appearing regularly on the Fox hit sitcom "Living Single" and UPN's "The Hughleys". In 2001 and 2002, John received an NAACP Image Award nomination for Best Supporting Actor in a Comedy Series. John has also made appearances on The "Johnny Carson Show", "The Arsenio Hall Show", and "The Tonight Show with Jay Leno".

MARK SWEENEY



He's performed on HBO, Comedy Central, and "Night Shift" with Kevin Ferguson. He's hilariously out of control. Growing up in a large family, Sweeney realized early on that his humor got him a lot of attention. A jack of all trades, this sarcastic and silly comedian has served as a bus boy, construction worker, real estate agent, copier repairman and even in the Marines.

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Kristin Key
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Our beloved friend, local musician and co-founder of Earth House, Kate Lamont, was injured in an accident while performing at the South By Southwest music conference. Thankfully, none of her injuries were life threatening and it looks like a full recovery is possible in time. Our hope is to provide support for Kate in her time of need and mirror the love she has given to our community.

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www.RockOfAgesMusical.com



15, 16 FRI. + SAT.
MUSIC

Indy Symphonic Choir present Bach's Mass in B Minor

The piece is regarded as one of Western culture's greatest achievements, so no pressure to the **Indianapolis Symphonic Choir** and the **Indianapolis Symphony Orchestra** when they perform Bach's Mass in B Minor this weekend, one of his final compositions. Symphonic director Eric Stark has been waiting to perform the piece since 1988 until he felt that he was completely ready, however, so we expect only great things.



SUBMITTED PHOTO

Bach's Mass in B Minor will be performed by ISC with the ISO on Friday and Saturday.

Their typical 160-singer choir will be reduced to 95 to perform the Bach. The performance will held April 15 and 16 at 8 p.m. in the **Hilbert Circle Theatre**, 45 Monument Circle. Tickets range from \$20-\$70, or \$10 for students. For more information and tickets, visit www.indychoir.org or call 639-4300. ■

16, 17 SAT. + SUN.
FESTIVAL

Indiana Artisan Marketplace

Welcome to Indiana's premiere art and food experience, where you can expect chocolatiers of perfection, specialty cheese makers, popcorn makers and, generally, craftspeople considered the best of the best. Showcasing approximately 150 artisans from Indiana, along with a handful of Kentuckians, the **Indiana Artisan Marketplace** will run Saturday and Sunday, April 16 and 17 at the **Indiana State Fairgrounds Exposition Hall**, 1202 E. 38th St. The festival will be open from 10 a.m. to 6 p.m. on Saturday and 10 a.m. to 5 p.m. on Sunday. Admission for the event is \$8 for adults and children under 15 get to soak up the artistry for free. Parking is an additional \$3. For more information call (317) 927-7500 or visit www.in.gov/indianaartisan. For more information, see our Food page 21. ■



PHOTO BY MARK LEE

Italian cheesecake by Brian Strain and Joe Albano is just one of many locally-made wonders this weekend at the Indiana Artisan Marketplace.

16 SATURDAY FUNDRAISER Night of Vonnegut

A night of NPR, Vonnegut and raising money for the arts and Shortridge school district: Behold the **Kurt Vonnegut Memorial Library's Night of Vonnegut** fundraiser, Saturday night. **Steve Inskeep** of NPR's *Morning Edition* will be the keynote speaker and expect to see Kurt's own bloodline walking around as well. Dramatic readings will be read of his work, and scholarships for the kiddos at Shortridge will be announced. A grand time is sure to be had by all, so don't even think about letting the slightly expensive ticket prices hold you back. The event will be held



SUBMITTED PHOTO

Kurt Vonnegut

April 16 at 7 p.m. at the **Marott**, 2625 N. Meridian (and yes, that location IS mentioned in *God Bless You, Mr. Rosewater*). Tickets are \$75 with a limited amount of student tickets for \$40. For more information and tickets, visit www.vonnegut-library.org. ■



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GO&DO

16 SATURDAY MUSIC

New CD, Concert from Davis and Devitt

Sharlee Davis and Will Devitt are coming to Indy to promote and perform their new album, *body of water*, a collection of original songs breathing with life and gritty acoustics. Davis and Devitt are recommended for Norah Jones and Diana Krall fans with their folksy sound that has developed through several albums, combining original songs as well as covers such as "House of the Rising Sun." They've traveled all over the Midwest to share a unique combination of folk rock, blues, country and acoustic pop/jazz that fits well with their strong combination vocals. Performance lasts from 7 to 9 p.m. on



SUBMITTED PHOTO

Sharlee Davis and Will Devitt.

April 16. Tickets are free for 12 and under and \$10 for 13+. For more information go to www.indyfolkseries.org. **Unitarian Universalist Church of Indianapolis**, 615 W. 43rd St., 317-446-2666. ■

16 SATURDAY ROLLER DERBY War of the Wheels

Get ready to see the most bad-ass chicks in town. The event marks the final bouts of the **Naptown Roller Girls'** fifth season. Back-to-back competitions feature NRG's The Warning Belles v. The Demolition City's Destruction Dames from Evansville and NRG's Tornado Sirens v. The Demolition City Dynamite Dolls. Even better? NRG is partnering with the Hoosier Environmental Council and Papa Roux. The more you bring to recycle, the more stamps you can collect on your Papa Roux card. Doors open at 5 p.m., the bouts start at 5:30 p.m. and 7 p.m. Be prepared for explicit content: bruises, cuts and some gnarly shiners. Come for one or both, tickets are \$12 in advance, \$17 at the door. For more



SUBMITTED PHOTO

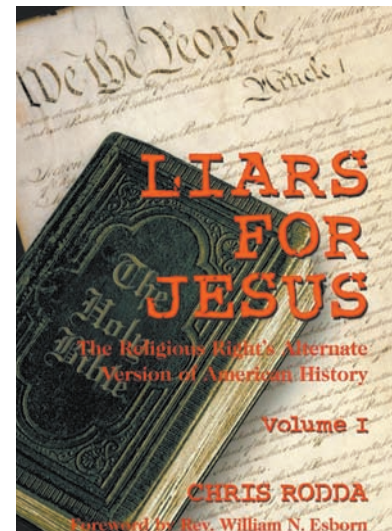
Last chance to catch the Naptown Roller Girls this season!

information and a list of what recyclable items to bring, go to naptownrollergirls.com. **Pepsi Coliseum**, 1202 E. 38th St., (317) 522-1958. ■

17 SUNDAY LECTURE

Scientific Examination of Religion

In the mood for some good ol' fashioned scientific doubt? Join Indiana's **Center for Inquiry** for their second in a series of discussions concerning Chris Rodda's book *Liars for Jesus: The Religious Right's Alternate Version of History*. Discussion will focus on what the Founding Fathers really thought about religion, secular government and the separation of church and state. Sean O'Brien will preside as the discussion leader for the talk. The event begins 6 p.m. on April 17 at the **Center for Inquiry Indiana**, 350 Canal Walk, Suite A. For more information call (317) 423-0710 or visit www.centerforinquiry.net/indy. ■



SUBMITTED PHOTO

Writers' Center waving not drowning

Literary organization makes comeback

BY DAVID HOPPE
DHOPPE@NUVO.NET

"It feels like creative process. It feels like writing a novel," says Barbara Shoup, director of the Writers' Center of Indiana. Shoup is talking about the funding travails the Writers' Center has had to navigate over the past two years. The award-winning author of six novels, including *Everything You Want* and *Wish You Were Here*, as well as two books on the art of writing fiction (Editor's note: Shoup has also been a periodic contributor to NUVO), Shoup's understanding of creative process is well honed.

As is the sense of satisfaction she conveys now that it appears the Writers' Center has weathered the Great Recession's storm.

Founded by Jim Powell in 1979, the Writers' Center of Indiana supports the work of established and emerging writers and cultivates the audience for literature throughout the state. Like numerous other nonprofit arts organizations, the Center was caught up in the ripple effect created by the financial crash of 2008. Public and private funding sources the WC had grown to rely on over the years were suddenly vaporized. The WC found itself unable to meet its expenses, the most notable being the salary of its director.

"There was a pretty good chance we'd go under," Shoup recalls. But the crisis ultimately served to sharpen the WC board's sense of purpose. "We looked at our debts, we looked at our programs," Shoup says. "I said that I would take over as director on a volunteer basis until we could get to a place where things stabilized enough for me to have a salary."

The WC set about methodically paying off its debts. It cut back on overhead, giving up a suite of rooms and classroom space at the Indianapolis Art Center for a smaller footprint in the same building.

"The Art Center has been unbelievably generous," says Shoup.

"I think in some ways it was the best thing that could have happened in the sense that all nonprofit organizations go along day-to-day because you have to," says Shoup. "You don't have the resources a lot of the time to really stop and think about things and make changes because you're up to your ears in stuff to do. But we had to do that. We had to sit down and really look at the things we were doing and say, 'What are the things we do well? What are the things we might still hope to get funding for? And what are the things that are time intensive but don't necessarily have results that match up with the time we spend on them?'"



PHOTOS BY MARK LEE

Barb Shoup has helped shepherd the Writers' Center of Indiana through some difficult times.

"We have a CPA with the heart of a poet."

— Barbara Shoup

Creating a community

The Writers' Center board identified one of its greatest strengths as the classes the WC offers aspiring and accomplished writers. "Nobody else is offering a variety of writing classes for people in the community who don't necessarily want to have an academic experience," says Shoup. "We knew our classes are really important."

The classes, combined with its annual Gathering of Writers conference, have served to create a community for writers and readers. "It's such a shame that when school ends, so many of us don't have a place to be," says Shoup. The Writers' Center has been able to provide a grown-up option for people who want to remain connected to the on-going world of the literary arts.

This has also meant improving the Writers' Center's online presence. "We needed to have a website people could come to for a variety of things, including not only what was going on here, but all around the city and the state," says Shoup.

Outreach has constituted the third major thrust of the Writers' Center's work. Shoup has taught writing extensively, as has Lynn Jones, whom the WC hired to direct its community education efforts, most notably an initiative called "The Memoir Project," that has recruited retired and vacationing teachers to enable people of all ages to write about their experiences at venues including Flanner House and the Girls School.



SUBMITTED PHOTO

Author Margaret McMullan will appear as part of WC's "Be a Better Writer" Craft Lecture Series, Thursday, May 5, 7 p.m. at Beth-El Zedeck Temple.

The WC has made a virtue of its lack of physical space by producing other outreach programs dealing with such topics as blogging, nonfiction book production and the writer's craft at a variety of community organizations, including the Indianapolis-Marion County Public library, Congregation Beth-El Zedeck, Marian University and the Carmel Public Library.

Shoup and other members of the WC have become a regular presence on the summer art festival circuit, produce a weekly email blast regarding literary happenings and opportunities and are getting increasingly involved in social networking technologies. A committee of younger writers, many of whom are now teaching WC courses, has also been formed, resulting in creative programming like a performance

featuring poetry and rock music that took place at the Irving Theatre last summer. "The word is getting out," says Shoup.

Challenges remain

All this work is paying off. The Writers' Center has actually doubled its membership over the past two years. "We've actually accomplished quite a lot, and I think it had to do with the fact we really had to focus."

Shoup is finally able to draw a modest salary for her efforts.

Challenges remain. Funding and marketing are the two areas of greatest need, according to Shoup. Although grants are coming in to support particular programs, funders are reluctant to underwrite operational expenses, which makes it hard for any organization to sustain itself on a professional level. Linked to this lack of operations support is the need for better marketing – finding effective ways to consistently get the word out about WC offerings. "We have great programs," says Shoup, "but we don't have the staff to market these programs."

Shoup credits the active participation and determination of her board for keeping the Writers' Center open. "We have a CPA with the heart of a poet," she says, adding that she was especially moved by the volume of five and ten dollar donations that came in from around the city and state during the early stages of the Writers' Center's financial crisis.

Shoup says she believes that small is beautiful. "I think when you are doing something well, it's smart to keep doing it, but enriching it as you go. We have established our vision. I think, at this moment, we are a pretty successful organization." ■



WHAT: The Writers' Center of Indiana

WHERE: 812 E. 67th St. (on the campus of the Indianapolis Art Center)
P.O. Box: 30407, Zip: 46230-0407
Phone: 317-255-0710

Web: www.indianawriters.org

INFO: Upcoming Writers' Center events:

[Indiana] Poem in Your Pocket
Thursday, April 14

Join WCI in the worldwide celebration of National Poetry Month.

Carry a poem by an Indiana poet in your pocket all day long, then share it with every one you meet. The WCI suggests the following poets: Marianne Boruch, Bonnie Maurer, Jared Carter, Mari Evans, Mitchell Douglas, Chris Forhan, Eugene Gloria, Karen Kovacic, Alessandra Lynch, Norman Minnick, David Shumate, Shari Wagner and Elizabeth Weber. WCI members will be out and about that day, distributing poems at the following locations: Monument Circle, the Indianapolis Artsgarden, the Indiana State House, IUPUI, Butler University, Marian University and the University of Indianapolis.

See: www.indianawriters.org

A&E REVIEWS



Joffrey Ballet performed at Clowes on April 9.

SUBMITTED PHOTO

DANCE

JOFFREY BALLET CHICAGO

★★★★☆

Clowes Presents, Clowes Memorial Hall at Butler University, April 9. Powerful on all fronts, 21 dancers of the Joffrey Ballet delivered with finesse four very different styles by four challenging choreographers. Three couples dancing in sequence embraced Jerome Robbins' "In the Night" (1970) as a visual treatise on three aspects of love, working into the heart of Chopin's music played live off-stage by pianist Paul James Lewis. Each closed with a surprise; all three demanded nuanced physicality and facial expression along with lifts to amaze. With all three couples on stage for the apotheosis, Robbins teases us into thinking about where we are in the trinity. Anita Pociotti provided a meticulous re-staging. If Robbins' approach to *pas de deux* is sublime, George Balanchine's is sly. He layers flirting onto the Italian folk dance "Tarantella" (1964), with two dancers relating viscerally as a dance within a dance taking off and landing in non-stop virtuosity and fancy footwork to the ever-changing tempos driving Gottschalk's music (arranged by Hersey Kay). Elyse Borne staged Abigail Simon and Graham Maverick in a tamer version of the original "Wow" performances by Peggy McBride and Edward Villella. Christine Rocas and Jonathan Dummar as the friends/lovers destined to part, with a male corps representing broken-winged

angels, elevated Gerald Arpino's "Round of Angels" (1983) set on Mahler's "Adagietta" from *The Fifth Symphony*. Inspired by an etching by Caveliere d'Arpino, this turbulent work plumbs the depths of loss when we know loss is imminent. Edwaard Liang's "Age of Innocence" (2008) set on music by Philip Glass and Thomas Newman boldly approaches the subtext of Jane Austen novels to vibrantly depict emotional textures in a regulated society where the ball in a grand house serves as the meeting and mating place. Three segments showing vignettes of an assignation and of interactions between smaller groupings are book ended by a corps of eight men, eight women going through the motions of a stately dance suddenly pulled apart by pent up emotions. Liang's commentary is heightened by Maria Pinto's costume design with men in briefs and women first in stately gowns and eventually in chaste undergarments. Throughout, the lighting was superb. —Rita Kohn

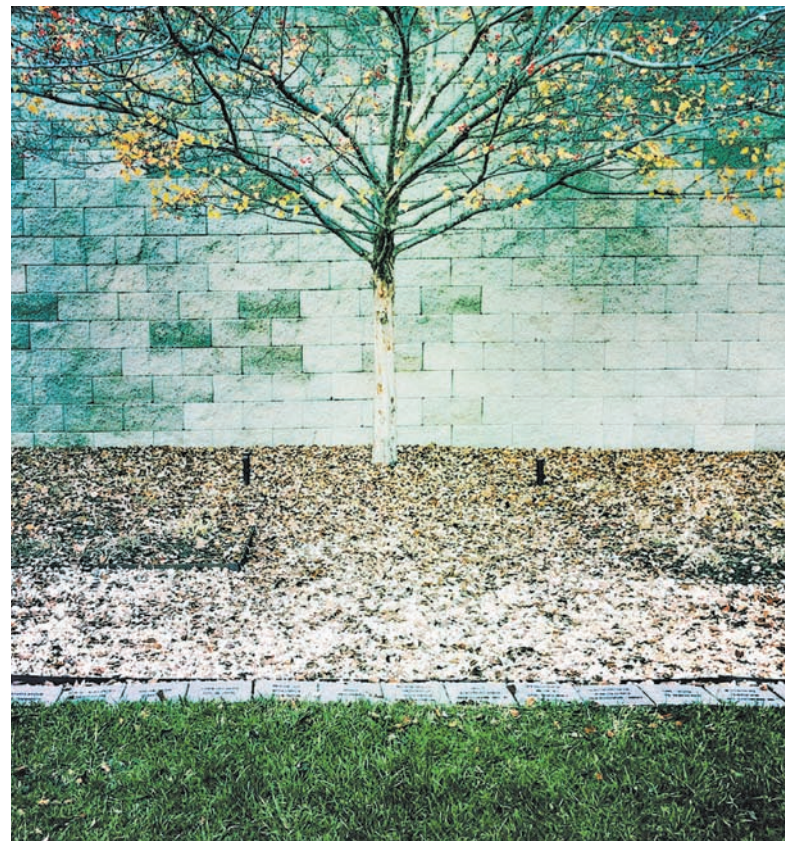
MUSIC

ISO CLASSICAL SERIES PROGRAM NO. 15

★★★★☆

Hilbert Circle Theatre; April 7-9. The Indianapolis Symphony Orchestra has had, seemingly, a spate of brilliant young guest conductors in its recent concert series. Last weekend was no exception. With Norwegian Arild Remmereit on the podium, we heard him lead

the ISO in a sparkling, effervescent Tchaikovsky Symphony No. 3 in D, Op. 29 ("Polish"). Its decorative, balletic wind filigree is astonishingly inventive, and was beautifully shaped in the opening movement. Moreover, Remmereit moved the players along at a refreshingly nimble pace in the first, fourth and fifth movements while keeping the ensembles precise throughout. I find the most arresting moment in the symphony to be the middle section of the fourth — Scherzo — movement. We hear a horn intone a steady D for the section's entire length while the winds and strings shift their harmonies all around it. It was a magical minute or so. Remmereit began his program with a short work of a fellow Norwegian, *Ballad of Revolt* (1943), by Harald Saeverud (1897-1992). The piece depicts the horrors of the Nazi occupation of Norway during WWII. Starting from the murky depths, it gradually builds in volume and momentum, purportedly indicating a victory paean at the end. Our conductor took a strong command of this trifle. Then came the jewel of the program, Mozart's Violin Concerto No. 4 in D, K. 218, and featured a return of violinist James Ehnes, though his passage work occasionally projected too much legato and not enough crispness. In Mozart's serene Andante cantabile movement, Ehnes gave us a rich, singing tone. For more review details, visit www.nuvo.net. — Tom Aldridge



SUBMITTED PHOTO

Work by Andy Chen is on view at Kellar Mahaney Gallery in Zionsville through April 23.

THEATER/ PERFORMANCE

BETH HORNER

★★★★☆

Storytelling Arts of Indiana, Saturday, April 9. Former librarian and nationally acclaimed storyteller Beth Horner kept the audience in stitches during "Love Lost, Found, and Fumbled" on Saturday night at the Indiana History Center. Especially entertaining was the tale of over-planning her first intimate encounter with then-boyfriend and eventual ex-husband Adam, which went hilariously wrong after a prank caller convinced Horner's mother that her daughter's apartment had been robbed. Horner also treated the audience to "Encounter with a Romance Novel," an oft-requested spoof of all things flowery, passionate and bodice-ripping. The performance ran long but no one minded — Horner engaged us easily with her easy delivery and quick wit. — Chi Sherman

THEATER/ PERFORMANCE

BUNNY SPECTACULAR

★★★★☆

Q Artistry at the Historic Irvington Lodge. Directed by Ben Asaykwee and Maria Meschi. *The Bunny Spectacular* provides alternative entertainment to culturally diverse families. Q Artistry's latest show offers kid driven art with a twist. Though sound issues made it diffi-

cult to understand actors behind the stage, high energy throughout surmounts communication issues. Book-ended with spirited bunny songs, the show clips along at a silly speed, careful to maintain young attention spans. Top two favorite moments include: the Tale of the Jade Rabbit told through shadow puppets; the room went completely quiet for perhaps the most mellow of stories told. And the bunny modern dance number, a terrific jest at the "seriousness" of some theatrical productions. However, the greatest aspect of this production is its affordability. \$7 for Adults and \$5 for kids. Instead of heading to the movies for another pandering animated kids film, introduce your tykes to live theatre. Through April 23. Qartistry.org. 317.677.5317. —Katelyn Coyne

VISUAL ART

ANDY CHEN'S CITY SQUARED

★★★★☆

Kellar Mahaney Gallery, Zionsville. I was told that the photos in Andy Chen's latest series, *City Squared*, were taken during breaks from his recent downtown "desk job" — he'd walk the Canal to escape the florescent lights and stretch his legs from tight cubicle quarters. It's a situation that many of us find ourselves in. Chen used these walks to explore the interplay between the art that we love and the life that we live. Tellingly, Chen's exploration takes shape in themes involving movement, opportunity and at times, dead ends: Paths, walls, doors and



SUBMITTED PHOTO

SpaceCamp's current show is called the 'April Fool's Show.'

windows are the subjects of his journeys. In "Tree," a spindly tree sprouts triumphantly through urban streets — the digital print is saturated in a decaying blue tone, while a light from above shines down, illuminating the branches as a florescent light might do. Path is a photo of just that — a path — taken from above and looking directly down. At this angle, the viewer is unable to see the destination of the path that lays ahead. Autumn leaves litter the pathway and further crowd the route ahead. Fountain #1 features a dried up fountain that is peeling from age and weather. The image is gritty and dirty, but it holds promise, too — promise that the fountain might be replenished in the spring. Through April 23; 796.8354; kellarmahaney.com. — Allie Matters Taylor

VISUAL ART

APRIL FOOLS' SHOW: VARIOUS ARTISTS ★★★★☆

SpaceCamp MicroGallery. SpaceCamp co-founder Flounder Lee was getting ready to drive to the airport to pick up renowned German artist Anke Deichen when he got a call from his co-gallerists. "There is no Anke Deichen," they said. "We invented him." But why, then, is the work of this artist — "Stare Silo Googly Eyes," which features googly eyes pasted on photos of silos — on view in the gallery? Well, just consider the title of this show. The curators, in the spirit of April Fools' Day, not only concocted Deichen from thin air but also his art. The unfunny corollary to this particular entry is that it's vogueish these days to slap anything together with some kind of opaque explanation attached and call it "conceptual." Fortunately, this show avoids such opaqueness. The artists involved here are all impersonating famous artists in their work. Consider the work of Ellen Wetmore "as Pablo Picasso." Her video, riffing on Cubism, shows cubes of various body parts being manipulated on screen. My prize for the messiest entry goes to Leah Foster. Posing as Lynda Benglis, she splattered cupcake batter outside the gal-

lery entrance (to the landlord's annoyance). Prize for most shocking goes to Matti Havens who, riffing on René Magritte's "This is not a Pipe," had on display a video entitled "This is Not a Rooster," showing a live rooster getting its head chopped off. Through April 30; 317-426-1321; www.spacecampgallery.com. — Dan Grossman

VISUAL ART

INSTITUTIONS: NEW WORK BY AUSTIN DICKSON ★★★★☆

Harrison Gallery at the Harrison Center for the Arts. This show, featuring Austin Dickson's digital photography, gives you a kaleidoscopic view of downtown Indianapolis but in more than just one particular sense. That is, you get to see a wide variety of downtown buildings that define the urban center and you also get to view these buildings through a kaleidoscopic lens thanks to Dickson's manipulation with Photoshop software. In "Institutions #10" you see the capitol building taking the form of a four-petal flower. There's no ground level in this particular representation; there's just a central point where the entire structure folds in on itself. There's no particular horizon here either since the entire mass is surrounded by sky. With Dickson's photos of more modern buildings you get a more geometrically simple, sharper type of image such as the rendering of the Simon Building on Washington St. (Institutions #1). Here you see an upside down pyramid of glass and steel, like a spaceship for mall magnates, unmoored to the earth. You can argue, like some of my photographer friends, that such images verge on cliché because of the ease of use of digital manipulation technology. They have a point. But never before this show have I seen the particulars of the Indy skyline portrayed in such a mind-bending way. Through April 29; 317-396-3886, www.harrisoncenter.org. — Dan Grossman

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A&E REVIEWS

VISUAL ART

VISCERAL DISCOURSE

★★★★☆

Artbox at Stutz II. Both sides of the two-artist 'visceral' discourse at Artbox contain large-scale figural studies in coarse mixed media, showing subjects' inner turmoil on their exteriors. It is as much a discourse between artists as it is a conversation between curator and audience. Rogelio Manzo's work is exhibited with deliberate symmetry. At center is a trio of the smallest works: a bust-length collage of suave "Maximiliano," sandwiched between "Portrait of Dorila" and "Portrait of Romilda," whose faces are disfigured and bloodied by the layering of oil. Flanking the central trio are two large, faceless portraits, one of which, "Ilucion Optica de un Cuadro Imperfecto," wears a suit decorated with anonymous binary numbers. On either wall are "Dario's Portrait" and "Portrait of Toribila," figures who lean back and turn out as if having a conversation with each other. Toribila is at a glance a woman energetically socializing, but the mixed media exposes her tortured innards: two layers of oil and transfer, blending together swaths of paint, photographic prints and cartoonish sketches are made translucent by a resin substrate. The work of Jason Myers is likewise arranged in significant groupings: his finished paintings "Dante #7" and "Don't #6" appear next to their respective study sketches. The viewer sees the progression of a Myers figure



SUBMITTED PHOTO

Jason Myers' "Dante #7" is part of the current Artbox II exhibit through April 29.

(from a technical sketch of the human body in a languid pose) to an expressionistic painting in which opaque paint applied through a tightly forged steely grate reveal just enough of the figure's silhouette to capture the essence of the pose. "Re-Dissension Studies," ink blotches on paper, depict the same figures

further distilled to the outline of their poses. Among a display of discourse on First Friday — involving curator, artist and subject, I saw no shortage of discourse between viewers. Through April 29; 955.2450; www.artboxindy.com. — Joseph Williams

VISUAL ART

INTERPRETER:

PAINTINGS BY WARREN MILLER

★★★★☆

Wug Laku's Studio & Garage. Most of Warren Miller's paintings here highlight the issue of deafness in contemporary society. But this artist, who happens to be deaf, also turns his attention to history. "Deaf Holocaust" (acrylic on canvas) is Miller's take on the Nazi gassing of deaf Germans. This painting's central focus is a yellow skull surrounded by a sea of smaller skulls, all of which are painted in an abstracted style—a style uniform throughout his work on display here—that could be described as didactic Pop art. In the painting "Façade," he focuses on a subject much closer to his own personal experience. Here you see one talking head shouting at another. The verbally abused figure is holding up a white mask, akin to a Japanese Noh mask, that hides his incomprehension. This is a visual explanation of what deaf people feel pressured to do, says Miller, when the hearing lack the patience to communicate with the deaf in a considerate way. In this painting, however, Miller also touches on universal themes. That is to say, putting



SUBMITTED PHOTO

Work by Warren Miller is on view at Wug's through April 30.

up a submissive façade of comprehension when receiving verbal abuse — such as that from a boss or a spouse — isn't just a strategy employed by the deaf. Through April 30; 317-270-8258, www.wlsandg.com — Dan Grossman

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Epicurean wonders

Indiana Artisan Marketplace celebrates the locally-made

BY ANNE LAKER
EDITORS@NUVO.NET

What's the best _____ (fill in the blank with a food product) Indiana has to offer? Whether your pleasure is locally-made peppermint marshmallows or hot pepper jam, handmade pierogi or port wine, you're going to find it at this weekend's Indiana Artisan Marketplace.

You will want to imbibe whole jugs of artisanal Brown County poplar bark syrup, crunch handfuls of artisanal Vermillion County coffee toffee, snarf several Lawrence County artisanal persimmon puddings, and meet the people who crafted them.

Like a statewide farmer's market on steroids, the Indiana Artisan Marketplace is a showcase for what must be the dreamiest government initiative in our state's history. Indiana's departments of agriculture, tourism, and community and rural affairs are joining forces with the Indiana Arts Commission to support and market Indiana's best food producers? Best idea ever.

Eric Freeman, Project Manager for Indiana Artisan, credits Lt. Gov. Becky Skillman with the impetus in 2008: "To help food and art artisans statewide expand their businesses, and to leverage their work as the foundation of a new [Hoosier] brand that exemplifies high-quality art and food products." Over the last three years, 177

artisans in 52 counties have been anointed as Indiana Artisans. "That reflects less than 20 percent of the total number of applications," notes Freeman. "The bar is high."

Italian pastries by way of Indiana

The latest edible art to clear the bar and earn the Artisan seal this year is crostata di ricotta (Italian cheesecake) made by Brian Strain and Joe Albano of Molt Gusti ("many flavors" in Italian). Strain and Albano spent months experimenting with recreations and reinterpretations of the cheesecake Albano remembered growing up in Greenwich Village, New York. The result? A cheesecake that's not brick-like, gelatinous or gaggy-sweet, but soft as a pillow with a fluffy filling dotted with candied citrus rind, a chewy, buttery latticed crust and the chic surprise of pine nuts.

Borrowing the brick oven a local pizzeria in the wee hours the night, Strain turns out the crostata di ricotta; brownies; biscotti Tre colori, bite-sized almond cakes with filling the colors of the Italian flag; and Black & Whites, a New York tradition of cushiony cookie, half covered with a frosty vanilla glaze and the other half with dark chocolate.

Business is taking off. Molt Gusti goodies are now available at Indie Lounge at Keystone Arts Cinema, and at the Yats College Ave. locale. "Indy's food scene has become more sophisticated," says Albano, who's zealous about sharing the Italian pastry tradition. "It's nice to be able to contribute to that and share something that might be new to people."

At the Indiana Artisan Marketplace, Molt Gusti's crostata di ricotta and the most lovingly-crafted yummys in the state will be in full array. Look for pretzels, cheese crisps, many wines, chocolates, candies, breads and much more among the 175 booths at the Marketplace, which will also include products from Kentucky's artisanal food program, plus Indiana &



PHOTO BY MARK LEE

Italian cheesecake by Brian Strain and Joe Albano of Molt Gusti ("many flavors" in Italian).

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Saturday, April 16, 10 am to 6 pm
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www.indianaartisan.org

BEER BUZZ

BY RITA KOHN

EVENTS

April 13

Chatham Tap, 719 Massachusetts Ave., is turning over its entire draft system to Sun King brews for "12 on 13," 11 a.m.-3 a.m. (Thursday). Features out-of-season seasonals and rarely seen specialties along with regulars: www.chathamtap.com or call 317-917-8425.

April 16-17

Indiana Artisan Marketplace, Expo Hall, Indiana State Fairgrounds. Sat. 10 a.m.-6 p.m.; Sun. 10 a.m.-5 p.m. includes Upland's Wheat Ale, Dragonfly IPA, Helios Pale Ale, Rad Red Amber and Komodo Dragonfly: www.in.gov/indianaartisan

April 17

Brew Bracket, Indiana State Fairgrounds, Pioneer Village Our Land Pavilion; 1-5 p.m. (doors open 12:30). Blind tasting of 16 IPAs from Indiana Breweries. Best Indiana IPA announced at 4 p.m. Concludes with additional tastings with the brewers; \$35 (\$5 designated driver): www.brewbracket.com



April 18 & April 25

Crown Brewing in Crown Point, Beerducation classes with Marty Nachel, author of *Beer Across America*, *Beer for Dummies* and *Homebrewing for Dummies*. 7 p.m. Register at www.crownbrewing.com.

April 19

Tomlinson Tap Room in Indianapolis City Market, 5:30-8:30 p.m., "Bites & Brews."

April 19

Monon Food Company, 6420 Cornell Ave. (Broad Ripple), 6p.m., 4-course Dinner paired with 6 Upland brews. \$25 per person. Register at 722-0176.

April 21

A Night of Craft Beer at the Indianapolis Central Library, 40 E. St. Clair St., 6-8:30 p.m., features 16 regional craft brews and eight savory food pairings created by Chef Travis Ellis. Choose from food and beer tables around the Atrium. Breweries represented by World Class Beverages include Bell's. Oaken Barrel, Upland and Flat 12 Bierwerks. Raffle items provided by all the breweries; \$70/couple, \$40/person. All proceeds go to the Indianapolis Central Library. Reserve at 275-4115 or email daniel.emerson@compass-usa.com



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MAGNIFICENT MIDTOWN

Making it work in the middle

By Julianna Thibodeaux
editors@nuvo.net

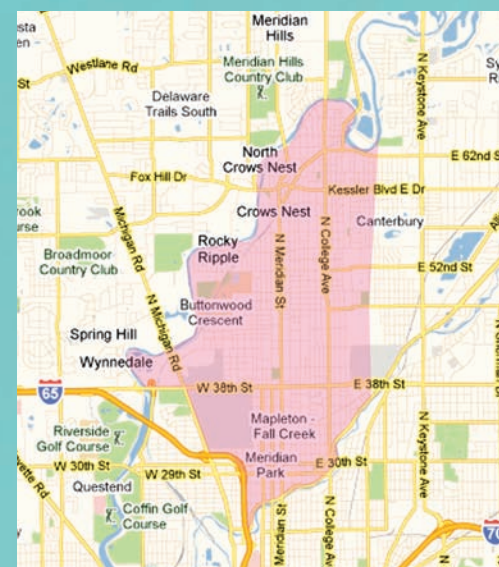


IMAGE OBTAINED FROM GOOGLE MAPS

Like many other Midtown Indianapolis families tempted to take off for the suburbs when they reach their own bursting point, our clan of five has thought about it: tempted by the Faustian allure of flush schools, low crime rates, more bedrooms and bathrooms, a sprawling backyard, a driveway for goodness sake — all available for less than the sticker price of our current modest bungalow.

But each time we do the math, we come to the same conclusion: You can't beat where we live; that is, if a vibrant, diverse community with walk-able, bike-able, locally owned businesses and amenities are important.

Lucky for us, what we've been frustrated by but resigned to tolerate in Midtown — the increase in vacant and abandoned properties, crumbling infrastructure, missing or unsafe sidewalks, gang activity, mediocre green spaces — is just about to transform, if Kathryn Shorter has anything to say about it.

Shorter, who volunteers her time as president of Harmoni, the not-for-profit organization that convened five years ago to mobilize a concerted effort to revitalize Midtown into "one of the best midtowns in the country," sat down with me to talk about Midtown: its challenges, its opportunities and its soon-to-be-seen transformations.

As Shorter puts it, "It just appeared that no one was focusing on this part of town at all." With the seemingly more pressing issues of the downtown area, she adds, "We were taken for granted as a part of

town that didn't need attention."

The crisis point was reached, Shorter believes, when "property taxes doubled or tripled disproportionately because of the IPS (Indianapolis Public Schools) tax rate. We really had a crisis on our hands."

At that point, Shorter and a group of others concerned about Midtown came together to craft a vision and plan for Midtown. With \$150,000 of privately raised funds, Harmoni, along with the Maple Road Development Association (MRDA) and input from a number of other partnering organizations, commissioned a study to "create a vision for this area and to start to catalyze positive proactive development."

The group of Indianapolis-based consultants recommended that Midtown expand its borders to its current periphery, which comprises nearly ten square miles from Fall Creek to the south and the White River to the north, to encompass important historic neighborhoods and institutions such as Ivy Tech Community College. (The resulting document, "Midtown Indianapolis 2010: Guiding Principles & Future Development

Strategies," may be viewed in its entirety on the Harmoni website at www.indyharmoni.org.)

"Midtowns, by nature centrally located, are often like the forgotten middle child: they command less attention by their very position — in the middle."

— Kathryn Shorter

Harmoni has continued to raise funds to the tune of \$600,000, through and with the support of the Central Indiana Community Foundation (CICF), and it's just beginning to put its money where its mouth is.

What's in a name?

Most cities of our size on up to the behemoths like New York and Chicago have sprawling midtown sections that serve as a great big connector between a central downtown and a sprawl-

ing series of suburbs radiating upward and outward. But in those cities, to varying degrees, their Midtowns have a character of their own, and a community of concerned citizens, neighborhood associations and community development corporations that see to it that the area is tended to, and as much as possible, thrives. Mass transit is a priority as a means of connecting these communities and business districts and slowing down automobile traffic.

As Shorter likes to emphasize, this sort of connectivity is what Indianapolis' early planners had in mind. "I think it's interesting that the current transit task force and

Indy Connect are really coming up with the recommendations of putting things back the way they were, with one example being the trolley situation along College Avenue."

Actually naming the Midtown section of a city lends it a legitimacy it often lacks otherwise, giving city organizers and citizens the opportunity to envision what it wants and make the most of its assets. Our own Midtown wasn't on the radar as a distinctive area of the city until Harmoni and its constituents started naming the issues that were contributing to its decline.

Midtowns, by nature centrally located, are often like the forgotten middle child: they command less attention by their very position — in the middle. As urban development scholar Larry Ford put it in 1998, there's a polarization between city centers and suburbia: "We have constructed a pervasive duality that seems to pit central city against suburbs."

Indianapolis' recently christened Midtown, comprising many distinctive neighborhoods that have given residents a strong sense of place, is home to roughly 40,000 residents, and boasts numerous businesses and cultural and educational institutions that also add to that civic identity: the Children's Museum of Indianapolis, the Indianapolis Museum of Art, Butler University, Ivy Tech Community College, Marian University, the Indianapolis Art Center, among other cultural and intellectual assets. All of these contribute to a vibrant, urban lifestyle and to the character of the city itself.

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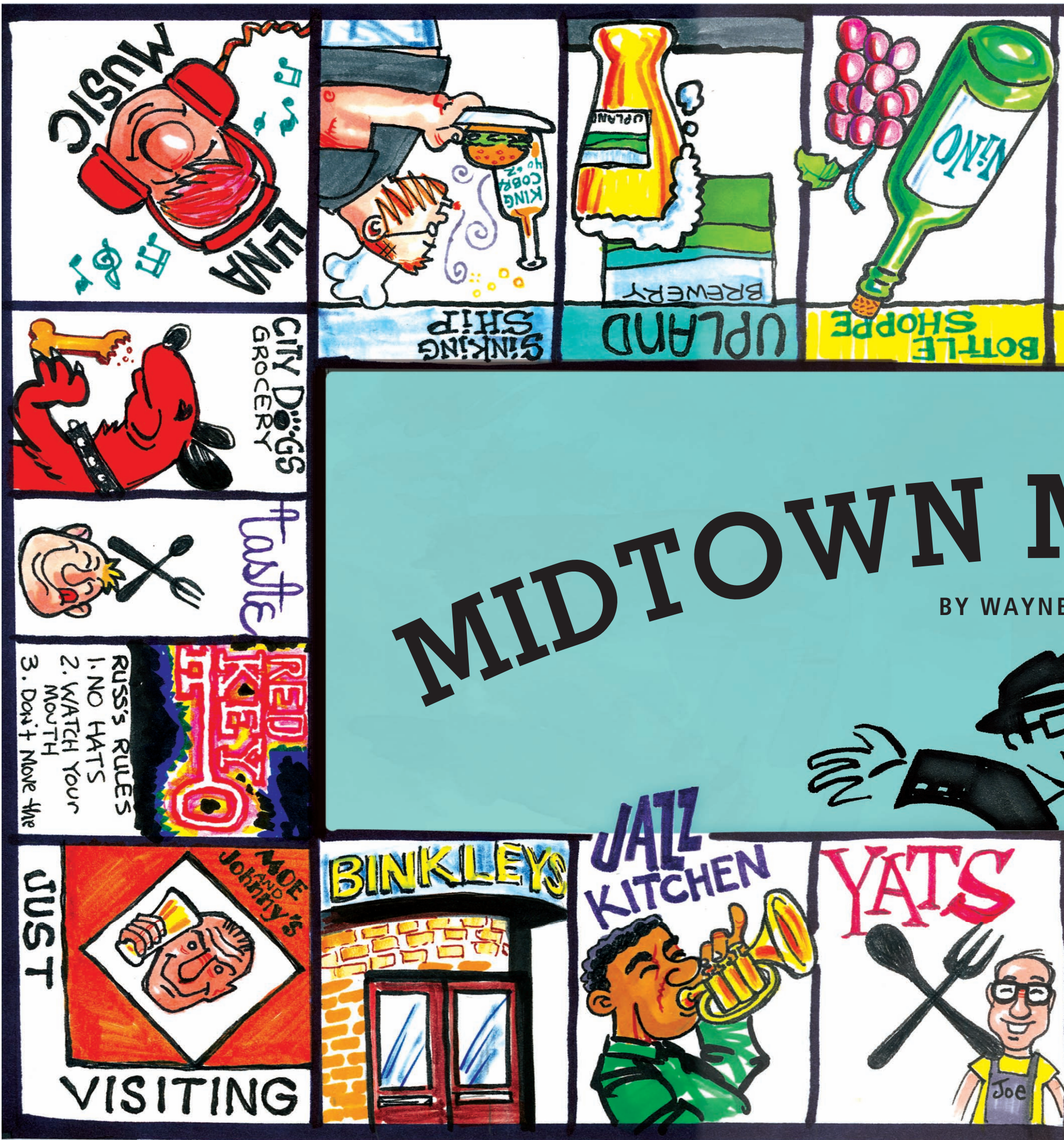
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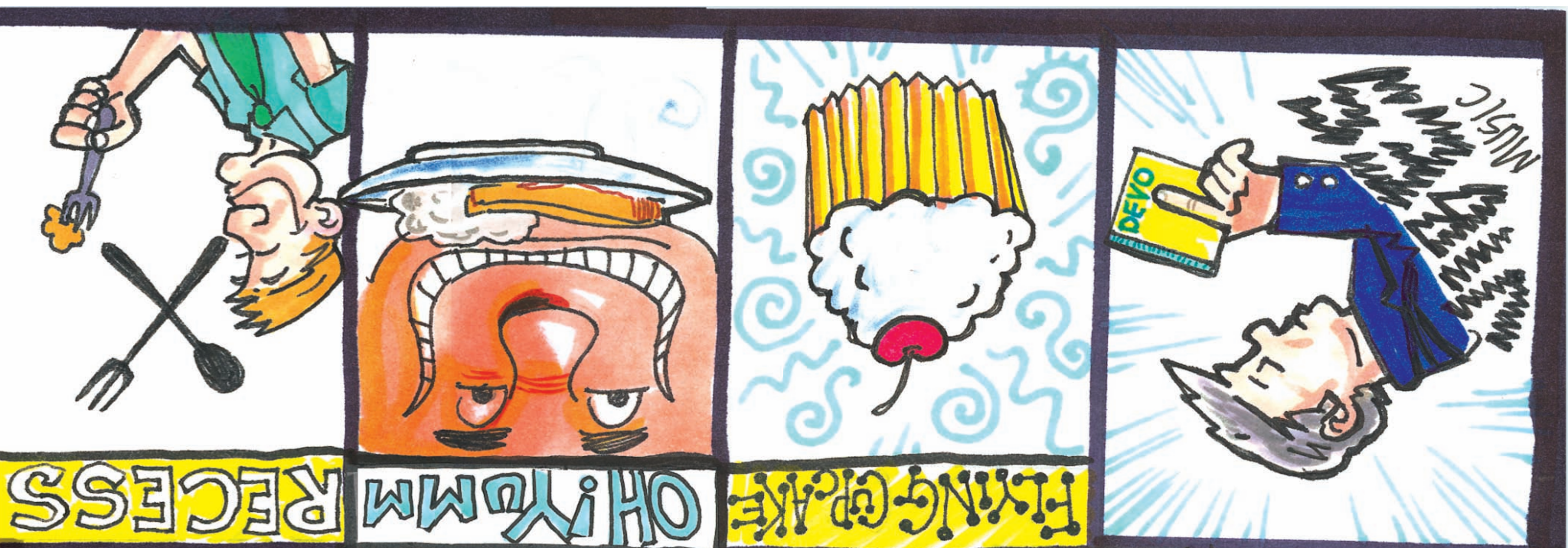
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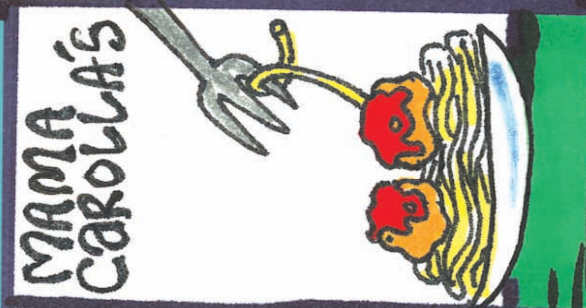
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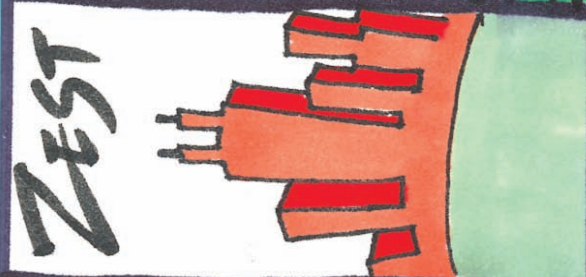
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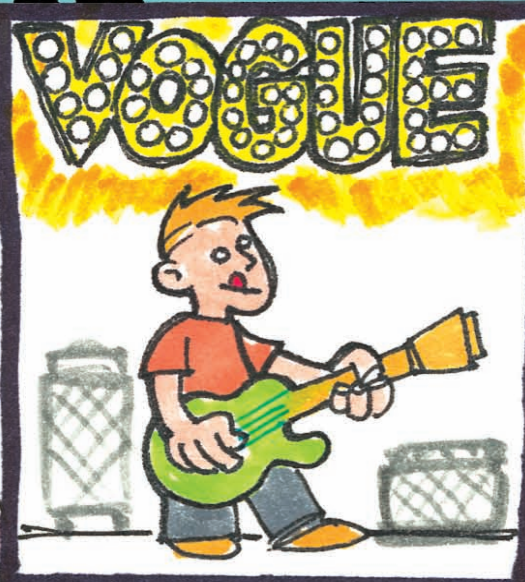
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Shorter refers to it, is to “exceed its original condition as an exceptional place to live in Indianapolis. The goal is to rejuvenate these attractive neighborhoods and revive business areas — corner by corner, block by block — until the entire Midtown area is thriving and sustainable.”

The numbers tell all

All of this is for naught, Shorter suggests, if we can't get families like mine to stay, and get others relocating to Indianapolis to move here rather than the more staid suburbs. While the population of Indianapolis overall has increased 9% in the last decade, the population of Midtown has declined 13%, according to the US Census Bureau. This population decline and a vacancy rate of 87% have contributed to reducing Midtown's share of the total Indianapolis population by 20% in almost 20 years.

The decline is likely to continue as the population ages and younger groups decline — no doubt lured by those double lots, extra bedrooms and flush school districts to the north of us.

Shorter sees issues such as alleys, for instance, which are seen as a blight in many neighborhoods, among the many concerns of neighborhoods — and within the context of a Midtown-wide vision, still best addressed by those neighborhoods themselves.

“Alleys are fabulous assets to a community,” Shorter says, but “it certainly has not been a priority. I think again it plays into our discussion, how do we get control of our infrastructure destiny?”

As Shorter explains, TIF, or tax increment financing, would allow a local community within a larger city to re-invest incremental tax dollars, resulting from development in a particular defined area, in building better infrastructure. This method, Shorter points out, has been used downtown for years, as well as up north in Carmel: “What it does is it rewards positive development by improving the infrastructure surrounding the development.”

A second tool is called EID, or Economic Improvement Districts. “This concept is

very similar to a homeowners association in a suburban area,” Shorter describes, “where by vote, a community can decide that they would like to, in effect, levy a tax for a fee that would be used for specific purposes in that area.” For example, a group of blocks could decide that they want sidewalks and alleys in perfect repair, and work with the city to determine how much additional funding beyond the city's contribution would be needed, and by vote, raise those funds. “It's an oversimplified description for it, but it's a fairly straightforward concept and I think one that could be very well received,” Shorter asserts.

“And those of us who have spent the last several years researching communities in other parts of the country of the same age as ours have learned that this mechanism is widely used.” The Chicago suburbs of Evanston and Wilmette, for instance, have had this mechanism in place since the 1970s.

Although these options are yet to be implemented, Harmoni has already made strides towards transforming Midtown. “We've had 34 visioning sessions around Midtown in the last two and a half years,” Shorter says. “Over 400 people have invested hours and hours of time, not just articulating what they want, but taking time to learn some of the principles of urban planning and design. We want everybody who has invested time to understand how that has been valuable and where this is all going.”

For instance, for each dollar spent at an independent, locally owned Midtown business, about 80% goes back to the community, compared to 35% from a franchise or chain (and 0% from the Internet). And these businesses are collectively the largest employer in Midtown.

As the exodus of families similar to mine continues, Midtown's tax base, and therefore our schools, continues to be in jeopardy. Whether we realize it or not, all Indianapolis residents are invested in making Midtown more livable across the board: whether we live here, work here, or simply enjoy its restaurants and institutions. For those who choose to stay, we have an even greater stake in making it a more livable (and lovable) place to be.

And maybe we'll get that trolley after all. ■

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PHOTO BY LAURA MCPHEE

Temptations from The Flying Cupcake, located at 56th and Illinois Streets.

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Midtown is home to hundreds of locally-owned businesses, here are a few favorites featured in Midtown Monopoly on pages 24-25.

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PHOTO BY MARK LEE

(Above) Kathryn Shorter, Harmoni president, enjoys a break at Hubbard and Cravens, located at 49th and Pennsylvania Streets.



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Jane Eyre

BY LAURA MCPHEE
LMCPHEE@NUVO.NET

★★★★☆ (PG-13)

The fact that director Cary Fukunaga decided to follow up his feature debut *Sin Nombre* with a retelling of *Jane Eyre*, one of the most well-read and revered novels of all time, is impressive. What's more impressive is just how well the young director has succeeded, aided greatly by Moira Buffini's terrific screenplay and superb performances by Mia Wasikowska as Jane and Michael Fassbender as Edward Rochester.

Charlotte Bronte's classic novel has been translated to film more than two dozen times in the past 100 years, and Fukunaga's version is certainly one of the better. That doesn't mean, however, that it comes close to translating the novel's depth of plot and character from the page to the screen in a way that will satisfy even casual lovers of the book.

Jane Eyre is a taut and tense two hours, and that is the problem. In cramming the

epic story into 120 minutes, Fukunaga, like his predecessors, has to either leave out whole sections or move too quickly. He does the latter, and the result is much like being rushed at an expensive restaurant where each course is hurried in-and-out by an eager waiter seemingly hell-bent on breaking a land-speed record getting you to dessert.

Bronte's love story about a mousy 18-year-old governess and her dark and brooding 40-year-old employer is nearly legendary, as is the dark secret that Rochester keeps hidden in his attic. While it's hard to know how much of a spoiler it would be to reveal the secret of one of the most popular books of the last two centuries, suffice it say that the couple face some fairly significant and scary obstacles on their way to the altar.

Unfortunately, Fukunaga doesn't give the love story any room to take root, grow or blossom. Months of sideways glances, double-entendre conversations and seething sexual tension that Charlotte Bronte recounts in chapter after chapter, are condensed with great accuracy and efficiency in the film. But it's simply not enough to be believable. The film doesn't provide enough evidence that true love can conquer the distance between Jane and Edward's ages, backgrounds, experiences and worldview.

Crucial elements are condensed, out



SUBMITTED PHOTO

Michael Fassbender and Mia Wasikowska star in Cary Fukunaga's *Jane Eyre*.

of necessity, to expedite the story; but other important elements are glaringly absent. The Gothic mystery of the novel taunted in the film trailers figures very little in the actual film, and key scenes from the book are entirely skipped over in setting up Rochester's "crime," which makes the climax seem, well, less climactic when it arrives.

When the movie ends, quite abruptly and differently than the novel, those who have read the book will cringe at a few cut corners, but ultimately be left wishing it didn't feel so much like *Cliff's Notes*. Those who have never read Bronte's ver-

sion are likely to think the romance too contrived, Rochester too much of jerk and Jane too much of a prig.

Fukunaga's film may come as close as possible to doing Bronte's novel justice, but he, like so many others, falls short. Sometimes you can't fit a round peg into a square hole. Until a filmmaker realizes that a novel as expansive and dense as *Jane Eyre* doesn't stay whole when squeezed into a two-hour narrative, maybe it's best left on the page (or a BBC mini-series). ■

FILM CLIPS

The following are reviews of films currently playing in Indianapolis area theaters. Reviews are written by Ed Johnson-Ott (EJO) unless otherwise noted.

OPENING

THE CONSPIRATOR (PG-13)

Drama based on true events following the assassination of President Lincoln. Mary Surratt (Robin Wright Penn) is the lone female charged as a co-conspirator in the assassination trial of Lincoln. As the whole nation turns against her, she is forced to rely on her reluctant lawyer to uncover the truth and save her life. Also starring James McAvoy, Tom Wilkinson, Evan Rachel Wood, Kevin Kline and Alexis Bledel. 122 minutes.

HEARTLAND FILM FESTIVAL NIGHT AT THE JCC

The JCC and Heartland Truly Moving Pictures are partners in an indie-film lover's dream — the Heartland Film Festival Night at the JCC will present three award-winning 2010 festival shorts, followed by an opportunity to discuss the films with each filmmaker through a live video chat. The films will be screened at the Arthur M. Glick JCC (6701 Hoover Road, Indianapolis), April 16, at 7 p.m. Admission is \$5 for the general public, and \$3 for JCC members. For a full film schedule and ticket purchase information, visit www.JCCindy.org.

MIRAL (PG-13)

The latest from Julian Schnabel (*The Diving Bell and the Butterfly*, *Before Night Falls*, *Basquiat*) is the story of four women whose lives intertwine in the starkly human search for justice, hope and reconciliation amid a world overshadowed by conflict, rage and war. The story begins in war-torn Jerusalem in 1948. Starring Hiam Abbass (*The Visitor*), Frieda Pinto (*Slumdog Millionaire*), Omar Metwally (*Munich*, *Rendition*), Yasmine Al Masri, Ruba Blal and Alexander Siddig. 112 minutes. At Landmark's Keystone Art Cinema.

NEW TRENDS IN MODERN AND CONTEMPORARY ITALIAN CINEMA

Mimmo Calopresti, one of Italy's most respected film directors, will be among the participants in a four-day symposium on contemporary Italian cinema at Indiana University in Bloomington. The event is being organized by IU's departments of French and Italian and will feature several films, documentaries, shorts and presentations. As part of the conference, Calopresti will show and discuss four of his films, including his latest, *La Maglietta Rossa* (*The Red T-Shirt*), a documentary on the historic 1976 Davis Cup tennis final between Italy and Chile. The event runs from April 13 – 16. Admission is free to IU students and faculty, and \$40 to the general public. For more details, visit <http://www.indiana.edu/~frithome/news/i-film-2011.shtml>.

RIO (G)

From the makers of *Ice Age* comes an animated comedy/adventure about Blu, a domesticated Macaw who never learned to fly, living a comfortable life with his owner and best friend Linda in the small town of Moose Lake, Minn. Yadda yadda, Blu ends up in Rio de Janeiro where he finds the prospect of love, if he can just get past a bunch of kidnappers and the whole not-flying thing. Voice talent includes Jesse Eisenberg, Anne Hathaway, Will.i.am, Jamie Foxx, Tracy Morgan and George Lopez. 96 minutes.

SCREAM 4 (R)

In this revival of the savvy slasher series, Sidney Prescott (Neve Campbell), now the author of a self-help book, returns home to Woodsboro on the last stop of her book tour. She reconnects with Sheriff Dewey (David Arquette) and Gale (Courteney Cox), as well as her cousin Jill (Emma Roberts) and Aunt Kate (Mary McDonnell). Then, of course, Ghostface returns to put the whole town in danger. 103 minutes.

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NUVO Upland yelp 44

Take Five APA's jazz piano competition wraps up this weekend

BY SCOTT SHOGER
SSHOGER@NUVO.NET

Jeremy Siskind is balancing eggs to prepare for this weekend.

Well sure, he's practicing at the piano as well. Siskind is one of five finalists for the American Pianists Association's prestigious and lucrative Cole Porter Fellowship, awarded every four years to a distinguished young jazz pianist. The competition ends this weekend, with a semi-final round at The Jazz Kitchen Friday and a final round at the Athenaeum Theatre Saturday.

So while he's putting in work on required pieces recently distributed to finalists, at this point in the game it's more about maintaining mental balance than working on technique. Hence, the eggs.

"The goals are twofold: One, you have to be physically balanced in order to balance an egg," Siskind said of the technique, suggested to him by his wise, elderly piano teacher. "You're quieting yourself, mentally and physically. The other part is feeling how the egg balances and trying to balance that way on the piano."

Relaxation techniques aside, Siskind is vying for a serious prize. The winner of the two-year Cole Porter Fellowship will receive a package worth \$100,000, which includes a \$50,000 cash award and another \$50,000 worth of in-kind assistance, consisting of, in part, the services of a publicity firm and performance opportunities.

The American Pianists Association has awarded the jazz fellowship since 1992 — Dan Tepfer most recently won it in 2007 — and has awarded a classical piano fellowship since 1981. But this is the largest prize the organization has ever awarded with the jazz fellowship — and the largest ever awarded by a competition of its type, according to the APA.

While the cash prize is only part of the package, it does demonstrate the APA's commitment to young musicians, according to APA artistic director and president Joel Harrison.

"Life is difficult for any young emerging artist, whether you're classical, jazz, rock or whatever it is," Harrison said. "We give them, one, encouragement; we tell them that we think you're important, and we believe that artists in our culture are valued and valuable. And then we put our money where our mouth is and we help promote them."

The fellowship won't make or break a young artist, Harrison is careful to add: "We can't create a career. But we can give them encouragement and give them some serious



The five finalists for this year's Cole Porter Fellowship: from left, Aaron Diehl, Emmet Cohen, Jeremy Siskind, Glenn Zaleski and Zach Lapidus.

SUBMITTED PHOTO

"We tell them that we think you're important, and we believe that artists in our culture are valued and valuable. And then we put our money where our mouth is and we help promote them."

— Joel Harrison, APA President

tools to help them advance their career."

Siskind, 24, a California native and graduate from the Eastman School of Music with majors in jazz performance and music theory, is eager to get at those tools.

"If we're able to say, 'We won \$50,000 as the Cole Porter Jazz Fellow,' I think that gets people excited about you, and separates you from the millions of other people trying to do the same thing," he said.

Top-notch talent

Each of the finalists, nominated for the award by musicians or educators (there is no open submission process), has already spent a week in Indianapolis individually as part of the Jazz Premiere Series, which culminated with a performance in a jazz trio setting at The Jazz Kitchen.

Besides Siskind, the finalists are Zach Lapidus, 24, an Indianapolis resident and graduate from Indiana University in jazz studies; Aaron Diehl, 25, of Columbus, Ohio and now based in New York City; Emmet Cohen, 20, a Miami native also based in New York City; and Glenn Zaleski, 23, who is working towards a masters in jazz performance at New York University.

Those finalists will be judged by a star-studded five-person jury of experts this week-

end, including three jazz pianists (Geri Allen, John Taylor and Danilo Perez), *The New York Times* jazz writer Nate Chinen and an Artists & Repertoire (A&R) representative, Al Pryor.

Harrison said that, when selecting the jury, he looked for "top-notch professionals," as well as those he thought "could recognize potential in young artists" and that "have something in their heart to give assistance to young artists."

Those search criteria may well match Al Pryor's job description. The executive vice president for A&R at Mack Avenue Records is in the business of discovering and partnering with young talents, and says he will bring that perspective to the task of judging a winner. Not that he won't be listening for artistry as well.

"You also want to look to see whether or not they have something to say and how they choose to say it," Pryor explained from his Detroit office. "That's not just a matter of technique and virtuosity; it's a matter of how narrow or broad your scope is on music generally, what kinds of elements you choose to add to the mix. The great thing about jazz is, because it's a genre of music that depends, to some degree at least, on improvisation and has always drawn on other forms of music

(classical music, music theater, folk idioms), because it has always drawn on all these, rhythmically, harmonically and, of course, melodically, you get to see and hear how these artists combine those elements with their own personal experience to create a distinctive voice."

Harrison echoes Pryor, noting that it's all about finding a distinctive talent, and not necessarily the player whose talent fits into any one category.

"I instruct the jury along these lines: As you listen to people listen for a compelling musical voice," Harrison explained. "Don't listen for people who play like you, because we have you. It's about finding that unique, compelling musical voice...Now somebody can be a very traditional, straight-ahead jazz pianist and have a very compelling voice within that musical style. It's not like it has to be avant-garde. It can be, but it doesn't have to be."

From a musician's perspective it's not quite as simple. Siskind is certainly aware of the makeup of the jury, and he doesn't assume they'll achieve super-human heights of objectivity.

"When you're at a certain level — and this competition is really representing a higher level of pianists — a certain amount of who wins is going to be based on taste," he said. "I think it's kind of unavoidable. All of the pianists pretty much know who the judges are and what kind of music they play. That said, there's no way I'm going to choose my repertoire based on what the judges will like."

Following his own muse, Siskind will perform his own work this weekend, including an arrangement of Michael Jackson's "Black and White."

"I ended up choosing a lot of original compositions because I think one of my strengths is as a composer," he said. "I also purposely tried to choose some things that I don't think anyone else will be doing: for instance, I'm playing a duo with piano and drums, and then I'm playing a piece that's almost completely improvised."

A new world

While finalists have some latitude in choosing their material, they will be required to perform assigned pieces with specified performers — namely, jazz singer Dee Dee Bridgewater and the Buselli-Wallarab Jazz Orchestra — during Saturday night's finals. This is the first year that a jazz singer has been part of the competition, and Bridgewater, who performed at the Madame Walker Theatre as part of last year's Indy Jazz Fest, is among the bigger names that the APA could have brought in.

"Dee Dee did not have to take this gig," Harrison said. "We are paying her, but she could have taken other gigs paying more money. If you look at her profile and all the things that she's done, and her interest in things that go beyond music like humanitarian causes, it's pretty easy to

continued on next page

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Jeremy Siskind is taking a second shot at the fellowship: he was a finalist in 2007, when Dan Tepfer won the competition.

SUBMITTED PHOTO

see that there's a generosity of heart and a willingness to reach out and help others."

A generation-spanning figure, Bridgewater knew a different jazz world, one in which an up-and-coming singer or instrumentalist could make his or her name on the road, often without any formal training, let alone a university education. As Pryor observes, that "School of Hard Knocks" has long since closed, and formal competitions such as this weekend's — as well as those coordinated by the Thelonious Monk Institute, Monterey Jazz Festival and Jacksonville Jazz Festival, among others — have taken their stead.

"These events that are structured and formal don't take the place of the number of performing opportunities there used to be — nothing can take the place of those — but they play a very important role in the infrastructure that allows the music to continue and in helping those folks who really have the goods to get to where they need to go, both in terms of their artistry and in terms of communicating with their audiences," Pryor said. "I'm very grateful that the American Pianists Association some years ago decided that, in addition to all the important work they do on the side of European classical music, they were going to address what many folks over the years have called America's classical music."

Siskind echoes some of Pryor's thoughts. "I think the overall general view is that it's kind of shame that that system doesn't exist anymore," he said. "Instead of going out and playing every night and hoping to get picked up on the road, young pianists have to practice towards a few events each year. It's almost more of a classical model."

But Siskind also has a notion of himself as a classical-style performer, noting that his one overriding goal is "to be able to truly captivate an audience for a solo performance for an hour or hour and a half." Not that he won't have to meet practical goals, such as quitting his two day jobs, before he gets there.

And so, in this classical-style model for jazz performance, each competition is another feather in a performer's

cap, according to Siskind, who chooses another metaphor: "For me, it's all about climbing the steps. I think somebody's career is a cumulative thing. You get one good article in the paper, that's a step. You're a finalist in a competition, that's a step. Whoever the winner is is going to leap up a few steps. But each time that I'm involved in something that I think is significant — each time I put out a new CD, each time I get a review, each time I meet a new artist — it's just another step you're climbing."

I asked Siskind about a prominent young jazz artist who just took a giant leap onto the national stage: Esperanza Spalding, the jazz bassist, vocalist and educator who beat out Justin Bieber and other usual suspects for this year's Best New Artist Grammy.

"She's so great, with such energy, such personality, such pep, that she's so easy to love," he said. "Few of us have that, unfortunately; there are just not that many jazz musicians out there that have that unbelievable personality. But I think we all certainly have learned from her in building our careers." ■

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FINALS:

April 16, 7:30 p.m. at the Athenaeum Theatre (401 E. Michigan St.)
\$35 non-members, \$30 APA members
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Tickets are scarce for this weekend's final rounds. The semi-final round is technically sold out, though interested parties can get on a wait list by calling the APA at 940-9945. Jury members will discuss the state of jazz at a free hour-long event April 15, 11:30 a.m., at the Indiana State Museum.

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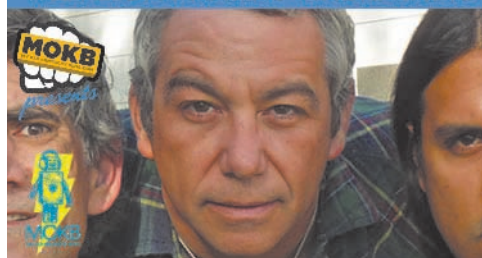
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Sure, you can buy CDs on Record Store Day, but most releases exclusive to the event are on vinyl. SUBMITTED PHOTO

Record Store Day

The 411 on local parties and releases

BY ROB BURGESS
MUSIC@NUVO.NET

Since 2007, the third Saturday in April has been set aside to give a little love to a pop cultural cornerstone: the local record store. This year's Record Store Day falls on April 16, and Indianapolis outlets including LUNA Music, Indy CD and Vinyl and Vibes Music will celebrate with Record Store Day-exclusive releases, live music and audiophile fellowship.

"It's a microcosm of what's happening all over with the independent stores of all kinds," said LUNA Music owner Todd Robinson, who is planning a day-long spectacular featuring such acts as We Are Hex, Divine Time, Brad Real and Oreo Jones. "You can certainly order anything you want online, but people are coming back to the fact that we establish a rapport with a client."

Local favorites such as The Kemps, Eastside Larry and Beta Male will play multiple shows during the day Saturday, hopping from one store to the next. DJ sets from Jewey Ramone at Vibes Music and Rusty Redenbacher and Mr. Kinetik at LUNA Music will fill the space between live bands. All this in the name of keeping relevant what for many amounts to a way of life.

"I've been working at a record store for at least 23 years and I've owned my store for 13 of them," said Vibes Music owner John Zeps. "I don't know what else to do with myself. It's sort of sink or swim."

Not just another city joining in the party, Indianapolis is intimately connected with the burgeoning cause. Robinson is a member of the coalition that co-owns the name and meets regularly with record label executives. Indy CD and Vinyl owner Rick Zeigler was a major supporter of Indianapolis-based band Sanuk (now Hot Fox), which won last year's national "Record Store Day: High School Battle of the Bands" showcase.

Zeigler said his store had been involved from the beginning.

"We see a significant bump in sales," he said. "I think they just like the social experience; being able to get recommendations on things they might know other than about. It's important to us to do what we do well, which is focusing on music and not having it be one of 500 focuses."

Record Store Day bears more than a passing resemblance to its inspiration, Free Comic Book Day, scheduled this year for May 7. As sales of tangible copies of all media have taken a steep dive, the organizers of these events hope to remind consumers of the tactile pleasures they're missing.

"I sell more vinyl than I do CDs," Zeps said. "For some reason people are going for an organic approach. You get a more of an on-hands experience. It's more like a ritualistic routine."

"A lot of people may forget how much the physical act of buying something how it informs the experience," Robinson said. "Pulling the record out. Putting the needle down. Checking out the liner notes. Having something tangible ties you to the experience."

Still Zeps thinks it's essential to diversify in order to stay solvent in a fractured media landscape.

"Actually we do cater to people on the internet," he said. "We have an Amazon store which is a way to get people into our main store."

Zeps said that he even ships to people in town who don't feel like venturing out to the store. His online marketplace has provided the means to keep the physical shop's doors open.

"Honestly, if I didn't have an Amazon store our store would not be around because of overhead," he said. "We don't sell the same volume we did in the late '80s and '90s. The internet truly does keep us alive. I probably sell more online a day than we do in our physical, sadly."

But the faithful still find hope in the future of the local music store as the setting for a life-changing encounter. Robinson said events like Record Store Day are an way to connect with younger fans who haven't known a world without the Internet.

"I had a fantastic opportunity the other day when this guy came in with his daughter and wanted a photograph of her first trip to a record store," he said. "We make it a giant party, a giant celebration." ■



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PHOTO BY CALEB KUHLE

John Zeps, owner of Vibes Music.



PHOTO BY STEPHEN SIMONETTO

Todd Robinson, owner of LUNA Music.

! GLORY HOLE RECORDS

I happened to be at there for the inception of Indy's newest label, Glory Hole Records. It was '04 or '05 and me and my buddy Jim Peoni were on our way back from Cincinnati, where we had just seen an amazing show by J. Mascis. As we got near Indy, we stumbled into the filthiest bathroom I had ever seen. The thing that tied the room together was a well-worn glory hole, its paint stripped to the metal by the gentle erosion of thousands of belt buckles.

Rock and roll can provide moments of breathtaking beauty, even as it can wallow in the filth of base human desires. Peoni decided to make that axiom the guiding principal of his new label, Glory Hole Records. The label will debut its first three releases on Record Store Day during a showcase at Vibes Music featuring performances by all of the label's artists.



Topping the bill is Vacation Club, whose Beach-Boys-from-Hell sound should make their first Glory Hole release, a three-song 7-inch, an instant classic. If Brian Wilson had actually recorded Charles Manson's tepid folk ballads, he might have ended up with songs like "Gettin' Man" and "Feeling Bad," the first two tracks from that Vacation Club single. Closer "Beach Flowers" is a bombastic summertime ballad complete with angelic harmonies

Vacation Club contribute more beach blanket fuzz, in the form of "How We Do," to a Record Store Day-exclusive split with The Kemps' thuggish "Graveyard Kitten." A third Glory Hole release features fractured folkie Adam Kuhn on one side,

with Christian Taylor & Homeschool on the other. Glory Hole Records will be available at all local record salons in an old fashioned record holder.

— Jeff Napier

IF YOU GO: RECORD STORE DAY 2011

The following is a rundown of just some of the events and specials happening locally on April 16. For more, head to www.record-storeday.com and click on the "Participating Stores" link.

INDY CD AND VINYL, 806 Broad Ripple Avenue

Free homemade cookies, soda, grab bags stuffed with goodies (with purchase), membership double discounts on used CDs and LPs and live music featuring:

Noon - Junker

1 p.m. - Pop Lolita

2 p.m. - Beta Male

3:30 p.m. - Hotfox

5 p.m. - Five Year Mission

6 p.m. - Eastside Larry

LUNA MUSIC, 5202 North College Ave.

Starting at 10 a.m., the store will hold its annual sidewalk sale outside as well as live in-store performances from:

Noon - Divine Time

1 p.m. - The Kemps

2 p.m. - Brad Real

3 p.m. - Vacation Club

4 p.m. - Oreo Jones

5 p.m. - Beta Male

6 p.m. - We Are Hex

And DJ sets outside from Rusty Redenbacher and Mr. Kinetik

With appearances by My Old Kentucky Blog/Laundromatinee, NUVO Street Team, Handmade Promenade, Upland Brewing Company, The Schnood, Mile 44, West Coast Tacos and YELP.

VIBES MUSIC, 1051 East 54th Street

A showcase for newly-formed local label Glory Hole Records will be in effect from 2 to 8 p.m. featuring exclusive releases, kegs, refreshments and live music from Marmoset, Vacation Club, Homeschool, The Kemps, and Adam Kuhn. DJ Jewey Ramone will spin between live sets. (Donations are welcome.)

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THUR. 04/14	BRENDAN JAMES AND MATT WHITE W/ LAUREN PRITCHARD
FRI. 04/15	THE GUILFORD BLACKOUTS, MR. CLIT & THE PINK CIGARETTES, THE SHAKE-UPS
SAT. 04/16	NAPTOWN ROLLERGIRLS AFTERPARTY W/ DJS A SQUARED
SUN. 04/17	JAPAN EARTHQUAKE RELIEF BENEFIT SHOW W/ BENITO DIBARTOLI AND BLACK VOODOO BAND, GENE DEER BAND, GOV. DAVIS & THE BLUES AMBASSADORS, JAY STEIN
MON. 04/18	THREE'S COMPANY, KYLE JOHNSON
TUES. 04/19	5103 PRESENTS RED LINE CHEMISTRY W/ NO MORE GOODBYES

THU
4/21

ANDREW PARKER-RENGA, ZACK DUPONT & PAT MELVIN, GENIUS JOHNSON

FRI
4/22

STORMY TUESDAY RECORDS PRESENTS RUSS BAUM, LONDON KELLER, PAUL ADAMS, CARL BENTLEY, CLINT ZIMMERMAN

SAT
4/23

GLORYHOLE RECORDS PRESENTS IN TALL BUILDINGS, D. RIDER, VACATION CLUB, AND MONTAUK MONSTER

FRI
4/29

CURTIS PEOPLES

SAT
4/30

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FRI
5/13

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SUBMITTED PHOTOS

(Top): Found Footage Festival curators Nick Prueher (left) and Joe Pickett introduce another found video at a show in New York. (Right): A young man in zebra stripes extolls the virtues of heavy metal in the legendary 1986 music documentary, "Heavy Metal Parking Lot."



VCR Love

A talk with with Nick Prueher of Found Footage Festival

BY SCOTT SHOGER
 SSHOGER@NUVO.NET

You might think of the Found Footage Festival, a traveling roadshow featuring the finest in dumpstered, thrifted or otherwise cheaply-procured VHS cassettes, as a cross between Found Magazine and the cable puppet show *Mystery Science Theater 3000*.

Like Found Magazine, the festival collects discarded ephemera: home movies, exercise videos made by not-even celebrities, public access talent shows, how-to tapes on potentially creepy subjects such as hypnosis and ventriloquism, ill-advised concept videos (on this go-round of the festival, two exemplary and self-descriptive disasters: Linda Blair's *How To Get Revenge* and *Rent-A-Friend*).

And like *MST3K*, the festival's hosts, Nick Prueher and Joe Pickett, add their own take to the sometimes excruciating original material, making some jokes via voiceover, working up their own skits between segments (including, on this tour, a short featuring comedian Bob Odenkirk), chopping out the boring parts to get to the meat, the most boneheaded, unintentionally funny moments.

Prueher spoke with NUVO in advance of the festival's stop this weekend at Big Car Gallery. A screening of *Heavy Metal Parking Lot*, a now-famous documentary short filmed in a parking lot before Judas Priest show in 1986, will precede the festival.

NICK PRUEHER: When I grew up, what we'd do for fun in our small town was sit around and make fun of videos and bad television. That's where we all are the most comfortable. Joe, the other guy, and I have been friends since sixth grade, and that's pretty much all we do, that's where we're most at home. It was natural when we started finding videos at thrift stores to have that be the source material and to entertain friends in a living room.

And when we got up to New York, there was a lot of alternative comedy going on. We had this huge collection of tapes at this point, and we thought, Let's try it, let's try to make this into a show and see if anybody shows up. And I think it just hit at the right time, where people were ready to appreciate this stuff from the VHS era. I think YouTube started just after we started the show, so it seemed like a convergence of all that stuff; people were just right for it. And people showed up, we started getting offers to bring the show to other places and it'll be seven years since we started the show in April.

NUVO: Do you ever find anything so disturbing that you don't use it?

PRUEHER: We clearly don't shy away from the disturbing as long as it gets a funny reaction. There's only been one we've outright said "No" to. I don't know how best to describe this for print. It's a fan video that was sent in to the guitar player Steve Vai. A friend who was in a band gave us a sixth-generation dub of this tape. And it's this woman staring into the camera talking to it like it's Steve Vai: "Steve, I love your music, and I'm going to prove how much I love you." And then she proceeds to do various stunts, like blow out candles and make noises, with an orifice other than her mouth. It's goofy, there's no denying that it's goofy, but this woman has this dead-eyed stare and she just clearly has a few screws loose. So for us, it's always been a little more disturbing than it was outright funny. So we've rejected that for a live show. But flapping wieners, there's nothing wrong with that; we have no qualms at all about full-frontal male nudity in close-up.

NUVO: It's been said that *Heavy Metal Parking Lot* was made at a perfect time: cameras were increasingly accessible and portable but people were still impressed by them, and metal was at its goofiest.

PRUEHER: It was a perfect confluence of things and it was also that they were at the right place at the right time. They had access to a video camera from a public access TV station and had the foresight to go down to the Judas Priest parking lot and capture the colorful

characters there. And because cameras were new, everyone thought it was MTV and was more than willing to go up and chat with them. It was the perfect storm, and because of that it's an amazing time capsule... Like our stuff, it was never really commercially released because of rights, but it was one of these underground tapes that you had to get by trading with other people, where when you got a new piece of material, you gathered all of your friends together to watch it. I feel like that's something that doesn't happen in this era of YouTube. The way you share a video now is someone sends you a link and you post it on your Facebook wall, and you watch it on a little two-inch window on your laptop or work computer, get a few chuckles and kind of forget about it. If anything, I feel like we're trying to recreate that tape-trading era where you find tapes and you do a show-and-tell for your friends. And in this case, you're projecting it on a big screen and putting it in on in a theater for 200 other people.

NUVO: Is maintenance much of an issue? Do VHS tapes have a short shelf life, even when well-maintained?

PRUEHER: Yeah, they do. A lot of them break and we have to repair them. Sometimes they get caught in a VCR, so you have to have your head cleaner around. So there is a lot of maintenance involved. I know we didn't start the show to do this, but we're kind of preserving these moments, these tapes that could have been lost forever. The Smithsonian does not have a collection of VHS exercise videos in a temperature-controlled vault somewhere, so we're doing our part.

NUVO: Could you tell me a little about *Dirty Country*? It's based on the story of Larry Pierce, who's based out of Middletown, Ind.

PRUEHER: That's based on another thing we found, a cassette tape we found in Wisconsin when we were on a road trip. We looked in the truck stop comedy section for something to entertain us and found this tape called *Songs for Studs*. It had Larry Pierce on it, who looked like a hick with a mustache, and we were like, "We've got to listen to this." It surprised us. It was really well-written, original country music, but with the filthiest lyrics you could possibly imagine. So we were fascinated by this guy. We would crank it on road trips, singing along to every word at the top of our lungs. Anytime we would stop in truck stops, we'd see if they had the new

Larry Pierce. And over a dozen years, we got a dozen Larry Pierce albums. He's written over 150 original dirty songs.

Seven years ago we tracked him down. We wrote him a letter, and he said he'd never received a piece of fan mail in the ten years he'd been doing this, so he had to write us back. I'll never forget, he said, "Guys, I'm married with kids, I live in a small town, I'm a factory worker and I work third shift, and when I'm bored on breaks, I write these dirty songs. I've never played them in public. These are just on tapes. So my life's not that interesting." And we thought, That's the story. Here's this family man who works in a factory and this is his outlet for creativity. He's the Amadeus of dirty music and here he is cooped up in a factory somewhere.

So we followed him, not thinking it would be anything more than a short documentary, and all this stuff started happening to him. He was forced into early retirement at his job and didn't know what he was going to do for money. And he found out that a young band that tours all over the country had been covering his songs for eight years on the road and had a huge following. And they tracked him down while we were following Larry and totally hit it off. And they said, "Hey, we want to be your backing band," and have you play in public for the first time. The movie ends with him playing for the first time, seeing that he had 400 fans in Minneapolis who came out to see him. So it's this great American success story; it kind of goes from total obscurity to relative obscurity, but it's the journey.

NUVO: Anything else?

PRUEHER: Since it'll be our first trip to Indianapolis, I wanted to mention that, while we'll be hitting the thrift stores for the few hours we have in town, we're not there all year, so if anybody's gotten anything, in or out of Indianapolis, from a thrift store or on local TV or whatever, we would encourage them to bring that stuff to the show. We would definitely give it a good home and we love to hear stories of other people's finds. ■

FOUND FOOTAGE FESTIVAL
Big Car Gallery, 1043 Virginia Ave., Ste. 215
Saturday, April 16, 8 p.m., \$10

BARFLY by Wayne Bertsch

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SOUNDCHECK



Kate Lamont

PHOTO BY STEPHEN SIMONETTO

Wednesday

JAZZ

LEE RITENOUR

The Jazz Kitchen, 5377 N. College Ave.
7 and 9:30 p.m., \$30, 21+

Strongly influenced by Indiana guy Wes Montgomery, Lee Ritenour has balanced careers as a soloist (often in the smooth jazz vein; less often with a Brazilian flavor) and as a session musician or collaborator with folks like Sergio Mendes and in bands such as Fourplay.

ROCK

MIKE WATT

Radio Radio, 1119 E. Prospect St., 9 p.m., \$12, 21+

A founding member of the Minutemen, Mike Watt's influence on the evolution of punk and indie rock can't really be underestimated. These days, the bassist is involved with a number of solo and collaborative projects, including his stint with the reunited Stooges (with whom he's played for eight years and running, longer than he's played with any other band). He visits Radio Radio this week with a new album in tow — "hyphenated-man," inspired and structured by the work of Dutch artist Hieronymus Bosch. Check out nuvo.net for an interview with Watt published last week in these pages.

HIP-HOP

RECON!

Locals Only, 2449 E. 56th St., 9 p.m., \$3, 21+ After 31 shows over the course of seven months, RECON!, a weekly showcase organized by the digital label Audio Recon, will call it quits this week. It's a hip-hop show, hosted by P1 and Katie M., and featuring RosKoh DeyVis, P1, Black Eddie, Awich and DJ Spoolz.

Thursday

FOLK

JEN CHAPIN TRIO, TONOS TRIAD

Irving Theatre, 5505 E. Washington St., 8 p.m.

\$8 advance (segmentofsociety.com), \$12 door, all ages You may recognize the name: Jen Chapin is the daughter of the late folk singer Harry Chapin. And she's followed in her dad's footsteps in some ways, particularly when her work addresses issues of social justice. But while she can fit in a singer-songwriter mold, she's also worked in straight-ahead jazz (on a Stevie Wonder cover album, in particular), and her "urban" folk sound typically incorporates soul and R&B flavors. With café jazz by the string trio Tonos Triad.

Friday

EUROPEAN

BALKAN BEATS

White Rabbit Cabaret, 1116 E. Prospect St., 11 p.m., \$7, 21+

The Cultural Cannibals — DJ Kyle Long and visual artist Artur Silva — have settled on three core musical areas of interest, it would seem: Brazilian music (heard at their Carnaval parties), Indian dance and film music (Bollywood Bhangra) and the lively, multi-genre music of the Balkans, which will be the subject of this Friday's event at the White Rabbit. Take the already rhythmically-infectious, wild party music of the region (be it played by bumptious brass bands or ecstatic gypsy-style string groups), add hip-hop and punk elements, find yourself some charismatic frontmen (notably in Gogol Bordello and Balkan Beat Box, bands that have brought down houses when visiting Indiana) and you've got yourself the raw materials for a real fine dance party there, orchestrated by the vinyl-happy Long.





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SUBMITTED PHOTO

Lionel Loueke

Saturday

If you would like to attend Record Store Day-related events, turn to pg. 35.

If you would like to watch the APA Jazz Fellowship finals, turn to pg. 31.

If you choose to attack the zombie with your magical amulet, turn to pg. 92.

If none of these choices satisfy you, read on.

PUNK

PUNKS DON'T GIVE A FEST

ES Jungle, 6151 Central Ave., 1:30 p.m., \$10, 21+ Oh sure, you might think you can trust the Piradical Productions crew, what with their well-maintained basement space and their reasonably-priced concession stand and occasional fundraisers for socially just causes. But they're just fooling. They really don't give a fest, so much so that they've packed this anhedonic shindig with at least 18 bands, including Chicago hardcore quartet Shot Baker, street-punk locals Counteractive and the politically-sensitive Gay Black Republican.

BENEFIT

LOVE FOR KATE

Harrison Center for the Arts 1505 N. Delaware St., 6 p.m., \$10 (kids 12 and under free until 8:30 p.m.), all ages SXSW is something of a mecca, to be sure. But it's not exactly the safest place you can spend a weekend, particularly if you're not a car: some streets are blocked off to vehicles, others arbitrarily aren't and it seems as if some Austinites look right down the sight of their Plastic Jesuses while they're negotiating traffic inconveniently slowed by pedestrians. Kate Lamont, who made the trip to perform with Cincinnati's Kim Taylor, was struck by a car during the second day of the festival, and while her injuries weren't life-threatening, she'll need both time and money to make a full recovery. And neither of those two commodities are easy to come by for a musician and a mother. Thus, the community has rallied behind Kate in the past few weeks to put together a benefit concert. A packed lineup will show their love, including Bashiri Asad, TJ Reynolds, Sarah Grain, Mars or the Moon, Montauk Monster, the 2:30 Trio, Maple Trio, El Foundero Dub Club, Josh Kaufman and Julie



SUBMITTED PHOTO

Kronos Quartet

Mauro. A long list of local businesses have donated goods and services for a silent auction being coordinated by our own Sarah Myer.

JAZZ

LIONEL LOUEKE TRIO

The Jazz Kitchen, 5377 N. College Ave. 7:30 and 10:30 p.m., \$25, 21+ A West Africa-born guitarist and singer, Loueke appeared on records by Terence Blanchard, Charlie Haden and Herbie Hancock before pursuing a solo career in earnest, making his vocal gymnastics — tongue clicks, swoops from falsetto to baritone — the center of attention.

Sunday

CLASSICAL

KRONOS QUARTET

Palladium at the Center for the Performing Arts, 355 City Center Dr., Carmel 7 p.m., \$15-\$55 (plus applicable fees), all ages The members of Kronos Quartet have always stuck with the core instrumentation of the string quartet — two violins, viola, cello — but they've drawn from just about everywhere for their repertoire, from 20th-century classical (Bartok, Shostakovich) to the not-yet-canon'ed (the John Adamases, Harry Partch), from jazz to pop, from soup to nuts, expanding their sound through collaborations with musicians the world over, most recently with Finnish accordion-sampler duo Kimmo Pohjonen and Samuli Kosminen on the new album *UNIKO*. The group will present a typically eclectic set Sunday at the Palladium, including work by drone king Terry Riley ("Good Medicine" from *Salome Dances for Peace*), radical Jewish dude John Zorn (selections from *The Dead Man*), Icelandic dreamers Sigur Ros ("Flugufrelsariin (The Fly Freer)") and Rock en Espanol outfit Kafé Tacuba ("12/12").

Tuesday

POT

INDIANA CANNABIS AWARDS

The Vogue, 6259 N. College Ave. 8 p.m., \$15 advance, \$20 door (plus applicable fees), 21+ See Go & Do, pg. 12.

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NEWS OF THE WEIRD

Filth in a gallery

Plus, what the CIA doesn't want you to know

BY CHUCK SHEPHERD

A 200-exhibit installation on the history of dirt and filth and their importance in our lives opened in a London gallery in March, featuring the ordinary (dust), the educational (a video tribute to New York's Fresh Kills landfill, at one time the world's largest), the medical (vials of historic, nasty-looking secretions from cholera victims), and the artistic (bricks fashioned from feces gathered by India's Dalits, who hand-clean latrines). Dirt may worry us as a society, said the exhibit's curator, but we have learned that we "need bits of it and, guilt-

ily, secretly, we are sometimes drawn to it." Capping the exhibit, leaning against a wall, was what appeared at a distance to be an ordinary broom but whose handle was studded with diamonds and pearls.

Government in action!

• The CIA recently won two court rulings allowing the agency to refuse comment about its former contractor Dennis Montgomery — rulings that issues involving him are "state secrets" (despite strong evidence that the main "secret" is merely how foolish the agency, and the U.S. Air Force, were to pay Montgomery at least \$20 million for bogus software following 9-11, according to a February *New York Times* report). Montgomery, a small-time gambler who said he was once abducted by aliens, convinced the two agencies that his sophisticated software could detect secret al-Qaida messages embedded in video pixels on Al Jazeera's news website. According to the *Times* report,

CONTINUED ON PG. 43



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NEWS OF THE WEIRD

Montgomery has not been charged with wrongdoing and is not likely to be, since the agencies do not want their gullibility publicized.

- For about a year, the U.S. Bureau of Alcohol, Tobacco and Firearms (ATF) has been facilitating Mexico's increasingly bloody drug wars by turning a blind eye to U.S. gun sales to the cartels — even though those very guns account for some civilian deaths as well as the December fatal shooting of a U.S. Border Patrol agent. According to the senior ATF agent who supplied evidence to CBS News, neither the Mexican government nor many U.S. officials were aware of the program (called "Fast and Furious") until mid-March. ATF allowed the sales so it could track the guns' locations, to facilitate, at some future date, bringing indictments against drug traffickers.

- Until recently, many pregnant women at risk of delivering prematurely could be aided by an obstetrician-recommended workup of a chemical compound, at a cost of about \$10 to \$20 a dose. However, in February, the Food and Drug Administration approved a specific commercial version, K-V Pharmaceutical's Makena, which K-V began pricing at \$1,500 a dose (citing its need to recoup "research" costs). K-V also began threatening dispensers of the workup compound, since FDA had anointed Makena with "market exclusivity." (Update: FDA changed its mind in March and announced that providers of the workup compound could continue to offer it.)

News that sounds like a joke

- (1) The manager of the Channel Islands Co-operative store in the British territory of Jersey acknowledged to BBC News in November that a shopper's complaint was justified and that refunds would be made. The customer believed she had been overcharged by about five pounds (about \$8) because, while weighing fruits and vegetables, the clerk had been leaning over so that her breasts accidentally increased pressure on the scale. (2) Britain's Border Agency announced the firing of an immigration officer in January. The man had apparently turned sour on his marriage, and while his wife was on holiday with her family in Pakistan, he quietly added her name to the terrorist list of people not allowed into the country.

Police blotter

- Tough Guys: (1) In Houston in February, Christopher Harding, 23, was

sentenced to three years in prison for beating up his mother (who is disabled and requires a caretaker) and yanking out her dentures. (2) In Long Beach, Calif., in February, police arrested two 19-year-old men, Kirk Lewis and Daniel Bard, and charged them as two of the three men they sought in the robbery of a 5-year-old girl.

- Intra-Geek-Community Crime: In March, a teenager was charged with attempting to rob the Fun 4 All comic-book store in Southfield, Mich., with a homemade bomb (that looked realistic but turned out to be harmless) and presenting a list of the specific collectors' merchandise (not money) he wanted. After the clerk balked at the demands, the robber relented, paid cash for a few of the items on the list, and left. When arrested later, he called the incident a "social experiment."

- Timothy James Chapek, 24, was charged with burglary in March after he broke into a house in Portland, Ore., and took a shower. Unknown to him, the resident was in another part of the house and came, with his two German shepherds and a gun, to confront Chapek through the closed bathroom door, while calling 911. Fearing the dogs and the gun, Chapek simultaneously dialed 911 himself, begging that officers come quickly and arrest him. (Chapek, later released on bond, was re-arrested two days later in Chehalis, Wash., while, according to police, loading shoplifted goods into a stolen car.)

Great art!

- In February, a New York City gallery began offering classes in "anthropomorphic taxidermy," described as a "Victorian hobby" in which mouse carcasses are not only meticulously cleaned and stuffed, but outfitted in handmade miniature 19th-century clothing, such as bloomers. British practitioners are said to have created elaborate scenes featuring scores of the costumed bodies. Class instructor Susan Jeven said the mice have to look "classy." "I don't like rogue taxidermy."

- Scottish artist Jane Forbes, 47, won the "Shoe Is Art" competition in Dundee in late 2010 with a work ("Ad Infinitum") that a University of Dundee spokesman called "awe-inspiring." Forbes painted (and photographed) the same pair of shoes every day for 66 consecutive days, hypothesizing that subtle differences in her "mood" would be detectable in any variations in the paint jobs.

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Least competent criminals

- Not Ready for Prime Time: (1) Jason Davis was sentenced in December in Burlington, Iowa, to five years in prison for one crime, but still pending is his August 2010 arrest for shoplifting at Westland Mall, which ended with Davis passed out after making a crime-scene boo-boo in his pants. (2) Michael Trias, 20, was arrested in March in Mesa, Ariz., after a botched residential burglary. According to police, Trias had come in through a window but had landed in a clothes basket made of PVC and netting, and become entangled. His flailing attempts to free himself alerted the homeowner. ■

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THIS MODERN WORLD

by TOM TOMORROW

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FREE WILL ASTROLOGY

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ARIES (March 21-April 19): In her blog, Jane at janebook.tumblr.com answers questions from readers. A recent query went like this: “Who would win in a steel cage match, Santa Claus or the Easter Bunny?” Jane said, “Easter Bunny, no question; he has those big-ass teeth.” But I’m not so sure. My sources say that Santa has more raw dreamy at his disposal than the Bunny. His magical prowess would most likely neutralize the Bunny’s superior physical assets. Likewise, Aries, I’m guessing you will have a similar edge in upcoming steel cage matches -- or any other competitions in which you’re involved. These days you’ve simply got too much mojo to be defeated.

TAURUS (April 20-May 20): “Dear Rob: Last January you predicted that 2011 might be the best year ever for us Bulls to commune with the invisible realms and get closer to the Source of All Life. And I have been enjoying the most amazing dreams ever. I’ve had several strong telepathic experiences and have even had conversations with the spirit of my dead grandmother. But that God character remains achingly elusive. Can’t I just have a face-to-face chat with his/her Royal Highness? -Impatient Taurus.” Dear Taurus: The coming weeks will be one of the potentially best times in your life to get up close and personal with the Divine Wow. For best results, empty your mind of what that would be like.

GEMINI (May 21-June 20): I was reading about how fantasy writer Terry Pratchett made his own sword using “thunderbolt iron” from a meteorite. It made me think how that would be an excellent thing for you to do. Not that you will need it to fight off dragons or literal bad guys. Rather, I suspect that creating your own sword from a meteorite would strengthen and tone your mental toughness. It would inspire you to cut away trivial wishes and soul-sucking influences that may seem interesting but aren’t really. It might even lead you to rouse in yourself the zeal of a knight on a noble quest -- just in time for the arrival of an invitation to go on a noble quest.

CANCER (June 21-July 22): Over the years I have on several occasions stood at a highway exit ramp with a handmade cardboard sign that reads, “I love to help; I need to give; please take some money.” I flash a wad of bills, and offer a few dollars to drivers whose curiosity impels them to stop and engage me. I’ve always been surprised at how many people hesitate to accept my gift. Some assume I have a hidden agenda; others think I’m crazy. Some are even angry, and shout things like “Go home, you freak!” If a comparable experience comes your way anytime soon, Cancerian, I urge you to lower your suspicions. Consider the possibility that a blessing is being offered to you with no strings attached.

LEO (July 23-Aug. 22): “Nearly all men can stand adversity,” said Abraham Lincoln, “but if you want to test a man’s character, give him power.” According to my analysis of the astrological omens, that thought will have extra meaning for you in the coming weeks. So far in 2011, you have gotten passing grades on the tests that adversity has brought you. But now come the trickier trials and tribulations. Will your integrity and impeccability stand up strong in the face of your waxing cloud and influence?

VIRGO (Aug. 23-Sept. 22): It would be a good week for you to assemble a big pile of old TVs you bought for \$5 apiece at a thrift store and run over them with a bulldozer. It would also be a favorable time to start a blazing fire in a fireplace and throw in the photos of all the supposedly attractive people you used to be infatuated with even though you now realize that they were unworthy of your smart love. In other words, Virgo, it is a perfect moment to destroy symbols of things that have drained your energy and held you back. There’s an excellent chance this will provide a jolt of deliverance that will prime further liberations in the coming weeks.

LIBRA (Sept. 23-Oct. 22): The style of dance known as the samba seems to have its origins in the semba, an old Angolan dance in which partners rub their navels together. In the African Kimbundu language, semba also means “pleasing, enchanting,” and in the Kikongo tongue it denotes “honoring, revering.” In accordance with the astrological omens, I invite you Libras to bring the spirit of semba to your life. Use your imagination as you dream up ways to infuse your intimate exchanges with belly-to-belly reverence and enchantment. Be serpentine and worshipful. Be wild and sublime. Bestow your respectful care with all your slinky wiles unfurled.

SCORPIO (Oct. 23-Nov. 21): In the Philippines, there is a geographic anomaly I want to call your attention to: a volcanic island in a lake that’s on a volcanic island in a lake that’s on an island. Can you picture that? Vulcan Point is an island in Crater Lake, and Crater Lake is on Volcano Island, and Volcano Island is in Lake Taal, and Lake Taal is on the island of Luzon. It’s confusing -- just as your currently convoluted state is perplexing, both to you and those around you. You could be aptly described as fiery earth within cool water within fiery earth within cool water within fiery earth. Whether that’ll be a problem, I don’t know yet. Are you OK with containing so much paradox?

SAGITTARIUS (Nov. 22-Dec. 21): For the Navajo, the quality of your life isn’t measured by your wealth or status, but by whether you “walk in beauty.” It’s an excellent time, astrologically speaking, for you to evaluate yourself from that perspective. Do you stop to admire a flock of sparrows swirling toward a tangerine cloud at dusk? Are you skilled at giving gifts that surprise and delight others? When your heart isn’t sure what it feels, do you sing songs that help you transcend the need for certainty? Have you learned what your body needs to feel healthy? Do you know any jokes you could tell to ease the passing of a dying elder? Have you ever kissed a holy animal or crazy wise person or magic stone?

CAPRICORN (Dec. 22-Jan. 19): “He who wants to do good knocks at the gate,” says Bengali poet Rabindranath Tagore in one of his “Stray Bird” poems, while “he who loves finds the gate open.” I agree completely. That’s why I advise you, as you get ready to head off to your next assignment, not to be burning with a no-nonsense intention to fix things. Rather, be flowing with the desire to offer whatever gifts and blessings are most needed.

AQUARIUS (Jan. 20-Feb. 18): “Once bread becomes toast, it can never become bread again.” Today I saw that piece of wisdom scrawled on the wall of a cafe’s restroom. I immediately thought of you. Metaphorically speaking, you’re thinking about dropping some slices in the toaster, even though you’re not actually ready to eat yet. If it were up to me, you would wait a while before transforming the bread into toast -- until your hunger got ratcheted up to a higher level. The problem is, if you make the toast now, it’ll be unappetizing by the time your appetite reaches its optimum levels. That’s why I suggest: Put the bread back in the bag. For the moment, refrain from toasting.

PISCES (Feb. 19-March 20): Don’t try so hard, Pisces. Give up the struggle. As soon as you really relax, your subconscious mind will provide you with simple, graceful suggestions about how to outwit the riddle. Notice I just said you will be able to “outwit the riddle.” I didn’t say you will “solve the riddle.” Big difference. Outwitting the riddle means you won’t have to solve it, because you will no longer allow it to define the questions you’re asking or the answers you’re seeking.

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